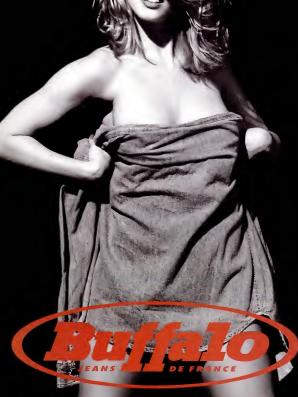


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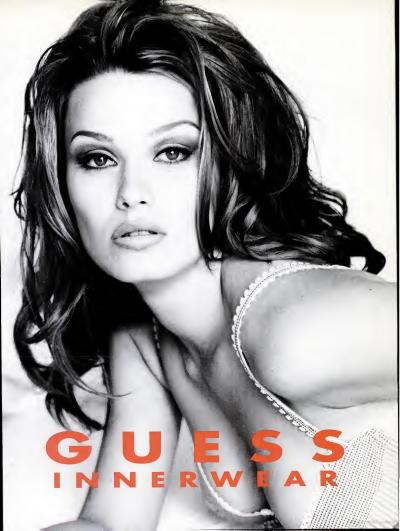


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preview

theater	page	4
Glenn Close gets personal, and Christopher		
Durang gets his show on the road.		

- Martin Short on Tuesdays, Gene Wilder on page 48 Saturdays. Woody Allen on television? page 52
- Black Male" at the Whitney, seductive Impressionism at the Met (no. really), color fields in West Chelsea: The Other Monument.
- movies page 62 Interviewing a vampire, resurrecting Frankenstein, prognosticating Oscar.
- nightlife page 68 Lounge lizards anticipated, lesus Lizard appreciated. The buzz on Sidewalk, klezmer with an Afro-Cuban accent.
- recordings
 Page 78
 Vintage Monk and Monkees, Clapton's blues, Liz Phair's Whip Smart.
- Classical music page 84
 Sixty years after Stalin panned Shostakovich's Lady Macbeth of Mtsensk, the Met is giving it a try.
- page 90 Susan Marshall's pedestrian but lofty metaphors.
- "Radical Graham," Pina Bausch's trained goldfish, s hopping
 "Shoes on Sale," a Barneys health kick, and page 94 Bronson Pinchot does some deaccessioning at
- Sotheby's. books What's the good word? Yossarian (again) and
- some great first grafs from new fact and fiction.

- restaurants
 Cafés Lure and Noir, Bowery and Monkey Bars: what's going to stick to your ribs this fall.
- society Drinks, dinner, and dancing with all the usual suspects: That means Pat Buckley, Howard Stringer, and Beth Rudin DeWoody.
- On the docket this fall: O. J. and Sheikh Omar, Heidi Fleiss and the Mapplethorpe estate.
- a dvertising page 128
 Episodic advertising, Part II. Claudia Schiller lights for a fragrance. Learning to love Mr. Jenkins.
- magazines ayazıııes page 132 Haute cuisine and low culture, Civilization and cyber-syntax.
- confabs Bankers and dentists, sci-fi addicts and soap-opera fans: a look at this fall's conventioneers. Now, be nice.
- politics Mario Cuomo and Charlie Rangel try to keep the power, Will Virginia go North?
- infrastructure A Holocaust Museum, new ferries and fixed-up fireboats, hardening of the urban arteries.
- kids stuff page 138 Raffi croons, Richie Rich cashes in, the latest in urban obstacle courses, and a review of what's new
 - at the zoo. Interviews by Robin Raisfeld, Vivian Barad,

and Colleen Quinn.

The National Interest 30, Letters 12, Intelligencer 25, Fast Track 34, Sales & Bargains 140, Cue Listings 142, New York Competition 197, Bad Publicity 199, London Times Crossword 200, Cue Crossword 200, Classified 178, Cover: Photograph by Pirooz Zahedi. Dresser: Lynne Mann. Wig:Michael Moore. Set Stylist: Rick Floyd.







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LETTERS

Trash Talk

YOUR "WHITE TRASH" ISSUE ["WHITE TRASH Nation," by Tad Friend, August 22] is definitive! Important! Courageous! I touted it to all and one from Tom Wolfe (who was waiting for his copy) to Andrew Saris and Molly Haskell. It defines the era. Congrats!

John Weitz Manhattan

I FOUD YOUR ARTICLE ON "WHITE TRASH" to be racist and elitist in content and derisive and superior in tone. In times past, such people were called "the rabble" and "the great unwashed"; I call them the salt of the earth. They make this city and this country great, and most of them do not read snotty magazines like New York.

Richard Bey The Richard Bey Show Channel 9, WWOR-TV Secaucus, N.I.

IT WAS WITH GREAT DISMAY THAT I READ TAD Friend's article on the rise of white-trash culture and morality in America. How sad—and terrifying—it is that the lower orders in our society no longer seek to emulate the social class that brought us the Great Depression, the Victnam War, the deliberate irradiation of developmentally disabled children for medical research, the arming of Saddam Hussein, twelve-tone music, and public-television pledge drives.

Steve Messina Manhattan

THOUGH I MUST EMBARRASSINGLY ADMIT MY amusement while reading "White Trash Nation," I feel sorry for the trees that were killed to print this piece of pseudo-journalism. It is a sad day for the media and society in general when the most intelligent quote in an article comes from Al Sharpton.

Adam Cohen Philadelphia, Pa.

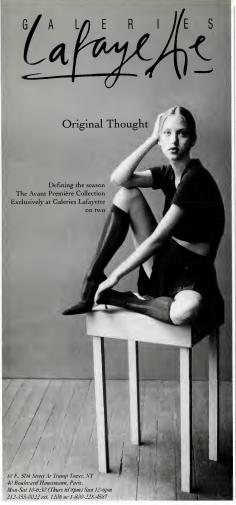
I'M SURE TAD FRIEND WILL BE ACCUSED OF ellitism. However, his article "White Trash Nation" is incredibly perceptive and well timed. While "white trashism" shouldn't be confused with bad taste, The following registerd indemnés, and the use of the tradgurate is sirtily problibiol. Best Best, Best Bild, Between the Lines. The Brotton Line, Beld Lines. Pel Corp. Palic., Circl.

shouldn't be confused with bad taste, The following are registered indemnate, and the use of these tracturals, is neithy problemed best deep, best bads, feweren seems, and the seems of the seems of

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which can be excused and certainly is not a function of resources, it is absolutely invading this society, coincidentally enough, like polyester. It's cheap and manufactured, not genuine and real.

This ever-growing segment of society lacks good judgment, character, and, most important, pride. Unfortunately, it is becoming more and more accepted and tolerated. Let's hope we will return to a period where dignity and acceptable standards for oneself are more important than Michael and Lisa Marie!

Michael J. Liskowitz Weehawken, N.I.

IT IS DIFFICULT TO CONCEIVE OF ANYTHING trashier than calling the president of the United States "white trash."

Deirdre Stanforth

AS A FOURTH-GENERATION NEW YORKER, I've always made a special effort to defend the city against the charge that its denizens are arrogant, insular snobs with nothing in common with the rest of the country and nothing worthwhile to say to it. That resolve has just become several times more quixotic as a result of Tad Friend's muddled and shockingly insensitive pop-sociological sneer "White Trash Nation." Commentators across the country will spill rivers of angry ink in response, asking (as we used to say in Brooklyn). "Where do you get off?"

There is certainly a lot of ugliness in America, but what is uglier still is the spectacle of a communications elite getting rich off it—and feeling mighty smug and superior about it, too. When can we read "Media Scum Nation"?

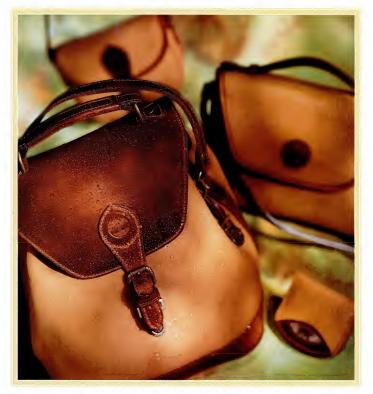
> Gerald Howard Tuxedo, N.Y.

Lethal Weapons

CHRIS SMITH'S ARTICLE Stuff' [August 8] depicted WD-40 and a lighter as a homemade flamethrower. As president and CEO of the WD-40 Company. I believe that this dramatic visual unnecessarily promotes aerosol flammability. Our industry, and WD-40 in particular, has been very proactive in educating people on the correct way to use aerosol products safely, with clear directions and warning labels adhering to labeling regulations. Not only does the WD-40 Company actively discourage irresponsible use of our product; we have a comprehensive national advertising and public-relations program to educate consumers on the correct uses of the product. Gerald C. Schleif

San Diego, Calif.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.



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CONGRATULATIONS ON CHRIS SMITH'S informative article revealing the weapons of choice for today's youth. As you mentioned in your article, 558 box cutters were confiscated by school officials this past year. Schools chancellor Ramon Cortines reported a figure closer to 1,000 and has even labeled the tool "the weapon of choice" for students. Instead of spending the time and effort to create a weapon, any child, regardless of age, can go into a store and purchase a box cutter for as little as \$3. This tool, easily concealed, is as deadly as a straight razor when used against another person and can cause permanent physical injury and disfigurement, just as a knife or handgun can. For these reasons, I have introduced legislation that would ban the sale and possession of a box cutter to children under the age of 16 and make illegal the possession of a box cutter by any person, regardless of age, who intends to use it unlawfully against any person.

Iohn Ravitz Assemblyman, 73rd District Albany, N.Y.

Mother Superior

MY MOTHER, ENA BERNARD, IS A BLACK LATin-American whom Ethel Kennedy hired 42 years ago to take care of her eleven children. Not once did my mother hear Mrs. Kennedy refer to someone as a nigger. If Mrs. Kennedy hates or dislikes blacks, as Jerry Oppenheimer claims in his excerpt ["The Other Mrs. Kennedy." August 15], why would she continue to have my mother, now 86 years old, living with her today?

I, too, have lived there, though I had a job working for a major corporation. I would come and go without restrictions, and Mrs. Kennedy let it be known that I was there as a friend. When Mrs. Kennedy invited my son to stay with her during the summer months when he was in his teens, he was treated with respect, as part of the family. He would sit next to her at the dining-room table, and if he misbehaved, he would be scolded just as if he were her

When my mother had to have major surgery. Mrs. Kennedy got up early in the morning to accompany her to the hospital, even though she was leaving the country that same day. She took my mother to admissions, and when asked what her relation to my mom was, she answered, "A friend.'

> Iosefina B. Harvin Washington, D.C.

I HAVE KNOWN ETHEL KENNEDY FOR TWELVE years and spent more than eight years working for her in her home—a home that has always welcomed friends, guests, and employees of every race and ethnic background. I have never heard, or heard of, Mrs. Kennedy saying anything that could

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TAPPAN HILL, Tarrytown, NY 914 . 631-3030 be even remotely interpreted as a racial epithet or slur. I never saw her raise a hand to anyone or anything. Jerry Oppenheimer's reckless piece of fiction does not reflect the Mrs. Kennedy and Hickory Hill that I and many others know, Mrs. Kennedy is a devoted parent to all of her children, a loyal friend, and a generous woman who works tirelessly for the Robert F. Kennedy Memorial-an organization committed to the preservation of human rights and social justice.

Lynn Delaney Washington, D.C.

IT APPEARS TO ME THAT THE EXCERPT from Jerry Oppenheimer's book was largely based upon the recollections of one individual, Noelle Fell, and sought only to vilify an unfortunate woman and portray her in the most contemptuous manner.

It would be nice to know under what circumstances Fell left her employment with Mrs. Kennedy. People can and do have disputes with their staff; parents often have serious disagreements with their offspring; and the bankruptcy courts are filled with those who somehow have not managed their financial affairs well. Such flaws do not necessarily make someone a "horror."

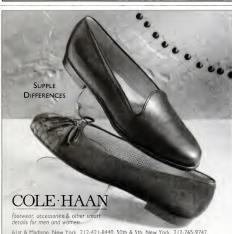
Richard H. Siegel

Jerry Oppenheimer replies: Lynn Delaney was one of the lucky ones to survive all those years at Hickory Hill, well known for its revolving door. The situation at Hickory Hill is well documented, and not fiction as she claims. I agree that Mrs. Kennedy can be a loyal friend and a generous woman, as my book amply shows. As for Mr. Siegel's concerns, the book is based on some 500 interviews. Ms. Fell. who left her job for other opportunities, was just one among a number of ex-employees who spoke candidly. The six-page excerpt is only a tiny slice of the 542-page book. My objective is not to "vilify" but to give a more accurate picture of a very public figure, one who has been viewed with much deserved sympathy but very little knowledge.

Corrections In the August 1 issue, the Marriott at

Lexington and 48th Street ["Fast Track: May I Help You With Those Bags, Ma'am?," by Manny Howard] is incorrectly described as the city's second-most-dangerous hotel.

In the August 22 issue, the answer grid for the previous week's Sunday Times of London crossword puzzle contains an incorrect solution. The proper answer for 24-Down is BETTER.



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INTELLIGENCER

BY PAT WECHSLER AND ROGER D. FRIEDMAN

COMPTROLL PHREAKS...MANNY 'N' OLLIE...SUPERMODEL 'WRITES'...ETHAN HAWKE PLAYS

WHAT'S HIS NAME'S BIG CELEBRITY PALS

Whatever Michael Jackson's political leanings may bebeyond support for global harmony and the wearing of sharp military uniforms-the international superstar is expected (if he's in town) at a September 20 fund-raiser for New York State comptroller Carl McCall, whose Rainbow Room benefit also expects Bill Cosby and Robert De Niro, campaign officials say, McCall's celebrity Rolodex has been padded out with the help of several friends he's collected since his appointment last year: Two of the fund-raiser's chairmen are Donald (Friend of Michael) Trump and Essence owner Ed (Friend of Cosby) Lewis, who savs he's asked Cosby to become a vice-chair (for \$25,000). De Niro was introduced to the McCall campaign by soon-to-be-former state senator Manfred

MANUEL NORIEGA SOUEALS ON OLIVER NORTH

Manuel Noriega sits in a Dade County, Florida, prison serving a 40-year sentence for drug trafficking and conspiracy. Oliver North is running for the Senate. Veteran journalist Peter Eisner, who is writing Noriega's story for Random House (for publication sometime in 1995), is trying to figure out which one is telling the truth. "I'm not taking at face value anything Noriega tells me," Eisner says. "Neither one of these guys is very reputable, but Noriega has CIA folks corroborating his account." One disputed meeting between the two men took place in the coffee shop of London's Hotel Victoria in the mideighties. North's account, as described in his book Under Fire, claims Noricga initiated the meeting in order to propose a campaign of assassination against the Nicaraguan Sandinistas-which North indignantly refused. But according to Noriega as well as Eisner's CIA sources, virtually the opposite is true. "It was North proposing to Noriega a campaign of sabotage, but he never used the word assassination," Eisner says. "Noriega told him soldier-to-soldier that the U.S. effort in Nicaragua was a lost cause." Eisner says Noriega wrote a memo outlining his objections, but all copies mysteriously disappeared, "Noriega was a murderer, a drug dealer, a double, triple—even quadruple—agent," sputtered North spokesman Dan McLagan. "I'd say he has a credibility problem."

Ohrenstein. The actor also is planning a fund-raiser in October for McCall at his film-and-food hangout in TriBeCa at which big shots from Broadway and film are expected. (Another name being tossed around is that of Whitney Houston, whose Radio City concert will be attended by some 500 of McCall's supporters, though Houston has not indicated support herself.) A little unusual for a guy running for state office to attract such star power? All this strenuous celeb campaigning is due to new laws reining in wealthy Wall Street contributors. "Ned Regan used to be able to hold one fund-raiser on Wall Street and raise \$2 million," one McCall campaigner whimpers. "They changed those rules just in time for Carl McCall.



reason, the name of the woman who helped write Campbell's upcoming first novel Swan-Caroline Upcher-does not appear on the cover but curiously does share the copyright. Of the unusual arrangement, Peter Tummons, commercial director of Heinemann U.K., Campbell's publisher, says, "I've personally never encountered something like this before. Tummons stresses that Campbell is "someone high up in the modeling business who had a story and needed a wordsmith to embellish it." For her literary debut, Campbell-who makes up to \$10,000 a day-received £100,000 (\$150,000), Upcher, a free-lance British book editor at Heinemann, will receive a little something extra for the book, but less than a reported 25 percent of the advance, Tummons says. Upcher does not merit a biographical note on the book jacket, but Campbell is described thusly: "Talent-spotted while shopping Covent Garden, she has experienced a truly extraordinary rise to fame." Meantime, the former date of the likes of Robert De Niro, Mike Tyson, and U2's Adam Clayton continues to expand her career horizons. In December she will release her debut album, called Babywoman, on which, her publicist insists, she will sing all the songs.

THE ETHAN HAWKE NEWS ROUNDUP

Robin Williams, Danny DeVito, and husband-andwife film producers Kathleen Kennedy and Frank Marshall



ROBERT DE NIRO



OLIVER NORTH



NAOMI CAMPBELL

PEARLSTINE WISDOM...IT'S NOT PAT...ACADEMY AWARD WATCH...BEYOND JOY...D.J. RUDY G



LAURA DERN

are among the backers of actor Ethan Hawke's theater company, Malaparte, which will present three new works this fall at the Theatre Row Theatre. The plays will star Hawke and friends Robert Sean Leonard (Dead Poets Society) and Frank Whaley (The Doors) but not Hawke's infamous onetime dance partner Julia Roberts. "No," he says, chuckling, "my friends would evict me." Hawke also has decided not to publish his recently completed novel, although, he says proudly, it was accepted by Vintage Contemporaries. "The book isn't ready, and I'll publish it when I'm ready."

HOW PEARLSTINE GOT THE TIME JOB

Norman Pearlstine, Time Inc.'s editor-in-chief designate (to be crowned at a board meeting later this month, sources say) has turned failure into smart career planning. After leaving as managing editor of the Wall Street Journal in 1992. Pearlstine started Friday

SO FEW GOOD ROLES FOR WOMEN

A Playboy Playmate gets AIDS and then decides to come out as a lesbian. Sounds like a job for Veronica Hamel or Mariel Hemingawa, But when the producer is Steve Tisch, fresh off Forrest Gump, suddenly blue-chip movie actresses smell Oscar. The story of 27-year-old Rebekka Armstrong, Miss September 1986, was originally headed for a television-sweeps week when Tisch began getting calls from the agents of Laura Dern, Michelle Pfeiffer, and Kim Basinger, among others. "I don't necessarily have to fast-track this project," Tisch says, "but I would like to help out Rebekka with some mone; if I can. She has no insurance and het retarment is very expensive." Tisch says the interest of Dern et al. has encouraged him to turn the project into a feature film, but he hasn't yet approached a major studio. "I think I can tell this story a little more openly and graphically than I could no television."

Holdings-named for his wife, the author Nancy Friday-backed by that illfated power couple, Barry and Paramount Communications, Realizing Mom and Dad weren't going to last, Pearlstine went to Time Warner seeking backing for an infobahn magazine; the powers that be there were impressed by Pearlstine, but not the prospective publication. "Norm and Gerry Levin are longtime friends," says one Time insider, "There's a mutual respect there."

LOVE AFTER JOY; Giuliani aria

UNFATAL ATTRACTION: leffrey Silverman, estranged husband of loy (the object of former state chief justice of the object of state of the object of say. Still haggling with Joy over millions in marital assets, Silverman, fiftysh, is dating Lisa Tarnapol, the thirtyish daughter of Bear, Stearns senior managing director Michael Tarnapol. She's

sporting a diamond ring. TOUGH TALK ON OPERA: Lest one assume mayor of New York to be a full-time position, Giuliani is planning to host his own arts radio program on the side. The show, to be broadcast on WQXR beginning late this month, will feature the mayor and his culture ezar, Schuyler Chapin, discussing the role of the arts in the city and taking ealls. Sources say that what Giuliani really wanted to do was an opera ehat show that would air before or after the WQXR broadcast of the Metropolitan Opera. "What we're talking about now,' says one source, "is maybe letting the mayor introduce an aria from his favorite opera just before we return to regular broadcasting.



JULIIA SWEENEY

MAYOR RUDOLPH GIULIANI

BAD NEWS FOR THE COPIER GUY: THE MOVIE

Saturday Night Live is not eranking out blockbuster movies like it once did. Last week, It's Pat, a Disney movie based on the skit by recent SNL alum Julia Sweeney, was released in Seattle, Tucson, and Houston-and is dying a quiet death there. "My aunt went to see it in Seattle," Sweeney says. "She said, 'There were ten people there!' Of course, she had brought six of them. She said, 'Uncle Bob laughed from beginning to end." Disney has ordered only 33 prints, yet claims the film will be released in a few more eities before being shelved. "The people have spoken," philosophizes Sweeney. "Obviously I'm really sad. But we got some good reviews. It will go on video and hopefully find an audience. And the good news is that it should break even." Unlike the Wayne's World franchise, It's Pat was not produced by SNL founder Lorne Michaels through his deal at Paramount. According to screenwriter and former Sweeney spouse Stephen Hibbert, Michaels gave his blessing but was too busy with more important flopsto-be-the big-screen versions of Lassie and Coneheads. Having apparently not learned its lesson, Paramount is even now readying a movie based on Al Franken's not-exactlylarger-than-life twelve-step vietim, Stuart Smalley.



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The National Interest/Jacob Weisberg

THE GUNS OF AUGUST



SCHUMER SAVES THE CRIME BILL

ON AUGUST 11, A FEW HOURS AFTER THE crime bill was unexpectedly defeated in the House on a procedural motion, Brooklyn congressman Charles Schumer was summoned to a meeting in the office of Speaker Tom Foley. Present was the House Democratic leadership: Foley, Majority Leader Richard Gephardt, and whip David Bonior. The party powers told Schumer something they knew he didn't want to hear: He was going to have to drop the assault-weapons ban. In April, the crime bill had passed the House by 144 votes without the gun-control provision. That day, it had failed by fifteen votes with it. The National Rifle Association had won. The Democrats had to salvage the rest of the bill.

Schumer, however, wasn't ready to concede. Give me a few days, he pleaded. He said he thought he could turn eight votes around and eke out a victory.

In terms of crime-fighting, the assaultweapons ban wouldn't have been much of a loss. The nineteen guns forbidden under the law are used in only a small percentage of crimes; 670 other semi-automatic weapons are exempted. But to Schumer, a savvy, stercotypical New Yorker who chairs the House subcommittee on crime, the ban is a strong symbolic defeat of the NRA that lays the groundwork for meaningful gun control in the future.

Schumer has been at war with the gun lobby since 1991, when he first championed the Brady Bill, which requires a waiting period for handgun buyers. He became the NRA's bête noire when he got

Brady passed this year. "Outside of the New York metropolitan area, my greatest name recognition is among fanatical gun owners," Schumer says. "They don't know how to pronounce my name, but they know who I am." When the crime bill is in the news, Schumer's office switchboard lights up with hundreds of calls from gun lovers.

Some of the callers spew anti-Semitic venom, But Schumer, who cannot be said to lack the gene for self-promotion, loves to be hated by people who love guns too much. Because the NRA is so unreasonable—refusing, for instance, to say citizens shouldn't have bazookas—it presents a ripe target, particularly in New York City, In politics, it helps to have ugly enemies. George Bush had Willie Horton. The Democrats have the Street Sweeper and the AK-47. Schumer wasn't about to give them up without a fight.

After the leadership meeting, his first call was to Loon Panetta, the new White House chief of staff, who used to be Schumer's roommate. Though Gephardt, who is also close to Panetta, was urging the president to back down on guns, Panetta and Clinton were inclined to stand firm. That night, the president's scheduler got Rudy Giuliani on the phone.

The mayor had been accommodated on a central provision in the bill: the funding for 100,000 new police officers nation-wide. Giuliani wanted to be able to use New York's share of the money to buy computers that would free up existing cops to walk the beat; under prodding from Schumer, the administration conceded the point. This paid off when Giu

liani flew with Clinton to a hastily arranged appearance at a police convention in Minneapolis the day after the House defeat. Clinton pitched a rousing attack at the NRA, and the mayor joined in. "lust as many Republicans as Democrats should be proud to support it." Guilani said of the bill.

Meanwhile, back in Washington, Schumer devised a congressional strategy. He saw three potential blocs of swing votes. The first was the Black Congressional Caucus. Because the White House had retreated from a provision that would have allowed statistical evidence of racial discrimination in death-penalty hearings, blacks deserted the bill en masse. This was opposition Schumer didn't think he could change. A second bloc was composed of rural Democrats who consistently voted with the NRA. Schumer saw these as hopeless too. They were simply voting the politics of their districts.

It was with a third group, moderate Republicans, that Schumer believed he could make inroads. About 40 of these had voted for the crime bill in April, and for the assault-weapons ban when it narrowly passed the House in May. They had switched sides, he believed, because of lobbying by the NRA and Newt Gingrich. Schumer settled on Mike Castle, a centrist Republican who is a former governor of Delaware, as the lever to pry these votes loose. Meeting with Castle on the House floor on August 16, Schumer suggested a 10 percent cut in the cost of the bill. When Castle made sympathetic noises, Schumer asked him to take the lead in negotiations on behalf of the pliable Republicans.

Castle's willingness to deal put Gingrich in an awkward position. As the de facto-and soon to be official-minority leader, Newt couldn't follow his partisan instinct to bludgeon the moderates back into line. They were now part of his constituency. On the other hand, Gingrich badly wanted to deny the White House a victory. As negotiations progressed on the weekend of August 20. Newt treated Castle like a yo-yo, rolling him out and reeling him back in. Castle would strike a tentative bargain with Gephardt and Panetta, then dash up the stairs to Gingrich's office, receive his marching orders, and return with a fresh list of demands.

This schizophrenia played itself out at 2 A.M. Sunday morning. After a compromise involving prison-construction funds, Castle came downstairs with a requirement Republicans had previously dropped: All

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EVERGREEN

the prison money must go to states with so-called truth-in-sentencing laws. At this point, Schumer, who had alienated several colleagues in the course of negotiations, became hysterical. "I was surprised how it got so personal between Chuck and some of the people," says Joe Biden, the Senate sponsor of the bill, who was on hand. "Having done such a good job, he was almost the reason it didn't pass.'

Schumer acknowledges being ready to throw in the towel, and credits Gephardt with keeping a cool enough head to work out the final compromise. The last major issue was an insistence by Susan Molinari. the Staten Island Republican, that the bill allow the admission of a suspect's prior arrest record in federal rape cases. This is blatantly unconstitutional. But when the Republican leadership backed Molinari, the Democrats decided to let the courts overturn it later.

Democrats were ready to declare victory when Jack Brooks, the pro-NRA House Judiciary Committee chairman, stunned everyone by simply refusing to convene the conference committee to bring the compromise forward. Brooks, who had been widely castigated for the one true piece of "pork" in the bill-a \$10-million grant for a criminal-justice center in his district-was trying to destroy what he could not lard up. While Brooks stalled, two conservative Congressmen brought to the floor an alternative bill that was all punishment and no gun

This was the NRA's final gambit. But the White House parried effectively: While it gathered votes to defeat the motion. Brooks was called in to meet with Panetta, Gephardt, and Biden, "Panetta was very strong speaking on behalf of the president," Biden says, "He would not countenance there being no conference. There had to be a conference." Brooks conceded, and the crime bill passed the House by 40 votes. Another struggle lay ahead in the Senate, where Bob Dole tried unsuccessfully to filibuster the House compromise. But after the House, that victory almost seemed an anti-climax.

Since the vote, Gingrich has been trying desperately to portray it as something other than a donnybrook for the GOP. Peter Boyer of The New Yorker disseminated this spin in a column last week: It was Gingrich who suggested the bi-partisan compromise: the Republicans had improved the bill: they had forced the Democrats to "cave." Even if you grant these dubious propositions, it is hard to see how Republicans come out ahead. By standing firm on guns and triumphing over obstructionism in both houses, the Democrats grabbed hold of an issue that has hurt them since the sixties. For the first time in decades, a majority of voters now think they are tougher on crime than the Republicans. And for that bit of good news, the party can thank Chuck Schumer of Brooklyn.

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AMERICAN PREMIERE RECORDING COMING SEPTEMBER 13 ON TOTAL



This 1979 Pontiac Trans Am, with oversize engine, electric fuel pump, and no speedometer, was among fifteen cars impounded during a police crackdown on drag racing last week. It also lost the race.

THE LITERARY SCENE

Radical Chic Revisited: That Party at Toukie's

These are nice. Little fried chicken wings. with a cornflake crust. "That ain't no cornflakes."

says Toukie Smith. proprietress. "That's chicken chi chi bunda."

Chi chi what? "Bunda!"

What?

"This is my bunda, baby," she coos, stroking her right buttock, exploding from a black leotard. "My back action," A wink.

Smith, newly the SoHo restaurateur, is forever damned in boldface as "De Niro's ex" and "Willi Smith's black revolutionaries, and precisely zero society liberals to bite into buttermilk biscuits with maple syrup, as well as author Hugh Pearson, who's being eaten alive in some quarters thanks to The Shadow of the Panther: Huev Newton and the Price of Black Power in America.

"Ever notice how nobody evil ever dies?" asks Pearson. a dreadlocked 36. "Everyone's a saint when they're dead." In 1989 Newton onetime soul of Black Rage, collapsed into a West Oakland hedge, three 9-mm, slugs in his head, His legend had peaked in 1967, when he killed white police

officer John Frey (thus the FREE HUEY buttons on Central Park West), Newton himself died in search of yet another crack binge, the currency of his legend devalued to \$20 street increments. Shadow portrays Huev as not a saint.

"Fifteen years ago. nobody could have written this book.

Author Hugh Pearson. Huev would have sister," but she's making her killed him," says Mae Jackson,

a former Panther acolyte. The Fort Wayne, Indiana, Pearsons are rustling in the rear. The conservative

physician father, the airman uncle are starting to squeeze

their way out. ...something Detroit something.... says a hard.

round man in sunglasses, "I came out of this movement 1 see this book as a hit on Huev P. Newton!"

Pearson is half holding on to the bookparty smile he had worn especially for the occasion. Ladies in summer hats stare into Chardonnay glasses. "Why wasn't there anything about the Panthers' schools?" asks Toukie, the hostess suddenly adding to Pearson's

discomfort. Pearson explains, shifting on his bar stool.

Silence. An image forms: a grainy wire photo, black leather, wool berets, sawed-off Mossbergs.... It's time for y'all

to stop singin' and start swingin'.... Afros the size of beach balls.

The Panthers are in the house. It's starting to sound like the last time, at Barnes & Noble, when a phalanx invaded Pearson's reading. spreading leaflets purporting to expose how the FBI paid him to write this book.

The sniping is coming from all corners, but then:

"They were thugs." Heads turn to the rear. Another hard, round man, older: it's Stanley Crouch, the black contrarian's black contrarian, "I was in California at the time, Huev Newton was a thug."

CHATTER, MINUTES LATER, GIN being sipped. Pearson is talking advances, and-why, just last Friday, he was strolling by "Amanda Urban's office" at ICM. The Journal wants some op-ed pieces.

The unrepentant Panthers



Hostess Toukie Smith; cranky Stanley Crouch.

are in their corner, and "press shy," Toukie, on a roll: "My mom was into this stuff, but I was a majorette, baby.

Crouch is still in 1967. "All this standing in the street waving guns and calling people names. White people aren't afraid of that. The Pentagon? They're worried about the people running

around with plutonium. And all is quiet, except for greasy little bones plinking on white china.

ALEX WILLIAMS

ALL THE NEWS THAT FITS

forgiving of the Japanese.

HEADLINE IN CAPS HERE The quick brown fox jumps over the ine quick orown tox jumps over the lazy dog. Ask not what your country can do for you, ask what you can do for your country. An injunction against the building

oe telescone

-The Paper of Record, August 28, 1994.

own scene here.

Toukie has called together a few of her "girlfriends" (every female in the room), some old

NEW YORK/SEPTEMBER 12, 1994

CIVIL WARS

No MTA Rozos on This Rus

T 42ND STREET AND NINTH Avenue, an older man sporting a silver flattop climbs aboard the M42 bus and flashes his MTA union card for a free ride across town

"I'm Marston," the bus driver bristles, "I'm not taking that pass,'

Bewildered, the man looks down at the card, examining it as though it were suddenly broken. "This is okay."

"No, it's not," the driver insists, shifting in his seat to face his fellow transit worker. "I'm Mabston, and I'm not taking that pass. And I'm not moving this bus."

"I could go to the Transit Authority," the man says, backing down the steps. "It says MTA right here." He points to NEW YORK CITY TRANSIT AUTHORITY stenciled on the side of the bus.

Yeah, but I'm Marston. and I ain't driving you anywhere. Now get off the bus. My badge is 1404."

The doors hiss shut: the bus glides away, leaving the elderly man staring bleakly at the bus's registration number. trying to memorize the numbers 8-2-2-5.

Last May, driver 1404, Matty Stone, was denied a free ride on the D train at Sheepshead Bay, Now Stone, who recently shaved his head after his wife told him to get a haircut, is exacting revenge one MTA employee at a time. "I used to let everyone ride, but now, forget about it. I have to spend two ten-packs a week for the subway.

Stone is technically an employee of the Manhattan and Bronx Surface Transit Operating Authority-Magston, a subsidiary of the Transit Authority formed in 1962, when three bus lines were commandeered by the city. According to their contracts, MaBSTOA drivers and their spouses can ride most of the buses in Manhattan and all of the



buses in the Bronx for free but must pay to ride the subway; city TA workers ride the subway for free but must pay to ride all but six bus lines. Although it is a tradition among the rank and file to ignore the fine print and let everyone ride everywhere, the issue of fare waivers flares up like clockwork with every contract negotiation.

The Transit Authority started this up to get the unions fighting among themselves," says one Marston member. Stone's current route

likely pass) a new contract is lost on the single-minded Stone. As a young clerical

The fact that his union was

worker readies her MTA pass on the steps of his bus, he says, "Sorry honey," turning her away. "We're havin' a war "

across 42nd Street is highly

headquarters are located on

Madison Avenue near 44th

Street. Stone estimates that

"on a good day," he denies

free passage to nearly two dozen MTA employees.

just about to vote on (and

strategic. The MTA's

MANNY HOWARD

CAREER OPPORTUNITIES

Milk Money IS THIS SEASON'S warm-and-fuzzy tale of a father, a son, and a prostitute with a heart of gold. We checked this cinematic scenario out with some technical advisers down on the corner of 30th Street and Eleventh Avenue:

Has a 12-yearold boy ever asked you to come home to the suburbs and meet his dad?

SHERA: Yeah. sure. I have 12-year-olds ask all the time. BUBBLES: No.

RED: Never, I have had a dad bring his son to me. But not to go to the suburbs.

If it were to happen, how much would that sort of thing cost?

SHERA: I just told them to go home. It was past their curfew. If the dad came I would go, but I think that

would be really unrealistic. BUBBLES: I probably wouldn't go. It's hard to say.

Actually-all the way out in Long Island?... If I did go, probably \$1.000.

RED (as Bubbles wanders over): He's gonna give Melanie Griffith, boy. me at least

\$300. BUBBLES: I said \$1,000. RED: \$300 is about right. BUBBLES: Too cheap.

Milk Money looks like another movie about a hooker with a heart of gold. Do you have a heart of gold? SHERA: I like to think so. You put up with a lot of things out here. Maybe a heart of steel. What is it. . . . Everything that glitters

is not gold. I learned that a long time ago.

BUBBLES: Definitely. Oh. I'm

just a mush ball.

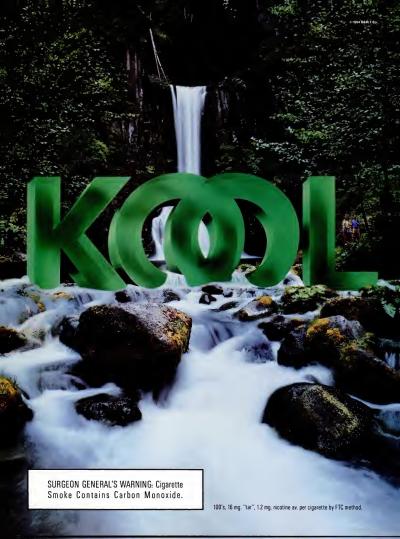
RED: Well. . . . BUBBLES: In other words, "Are you a sucker for love? Are you soft, a pushover?" RED: No. Hell, no. I ain't. I don't give a shit about M.H. nobody. Just kidding.

CITY LIGHTS

GREEN FOR SAINT PATRICK'S, BLUE and white for Steuben Day, and pitch-black the night Leona Helmsley went to jail. But never has the top of the Empire State Building turned pink-as it will this weekend, in support of breastcancer research (and the fourth annual "Race for the Cure" in Central Park on Sunday. It's the first time the Helmsley-managed building has been tinted for charity, says Lydia Ruth, who does the lighting schedule, "I'm not worried about more requests coming in from causes," she says. "It happens every day anyway."



Photographs: top, Philip Greenberg; bottom left, Jon Farmer/Paramount Pictures; bottom right, Battman.



fall preview

Calm down, it's fall.

Summer—jangle-banging, sweat-spurting summer, the leisure-intensive season—is over. The spectacular motion-picture pressure—Did I accidentally miss a blockbuster? Did I inadvertently see one twice?—is gone. The work-place vacation lottery—Scott's out this week. Here's his job—has run its course. The children—Meghan, give Max his swimsuit back. I mean it—are no longer at large. The annually predicted riots didn't occur. The metropolis did-

n't go up in several balls of flame. Civilization continued, even if baseball didn't, and in the end, summer exhausted itself just barely too soon.

Life returns in autumn to livable leviels, and leisure to a sustainable, enjoyable, leisurely pace. It's not that there is less to do; there is, in fact, much more, especially high-culture-wise. But having run in fall is less gotta now and more that sounds interesting. And the fun of fall is less insistent that it is fun, that it must be fun by virtue of the season, that you will have fun because millions

of dollars have gone into guaranteeing fun value for your entire demographic caste.

Come fall, there are also these things called choices.

Go to your local tri-to-octoplex later this month and you will likely find three to eight different movies playing, almost none of them mandatory and some explosion-free. But be prepared for actually surprising surprises: Meryl Streep as action hero (River Wild); Bill Murray as aging, unwacky transvestite (Ed Wood); Jaye Davidson as a man (Stargate). Only in a non-summer season like fall will you see a full-bore weeper like Love Affair, starring Warren Beatty and Annette Bening as two lovers fated to be compared with Cary Grant and Deborah Kerr in An Affair to Remember, the 1957 weeper they've remade. And would they ever put out The Road to Wellville, a dark satire about Dr. John Kellogg, the cornflake guy, in summer?

And what about Tom Cruise in a homoerotic vampire romance? Well, maybe in some other universe.

It would be overstatement to describe fall television as surprising, but a lot of it is new. And anyway, the real excitement is in playing along at home: Will Saturday Night Live, celebrating its twentieth anniversary all season long, finally stop disappointing? (Very possibly.) Will Roseanne succeed in her impressive efforts to alienate her entire audience? (Probably not.)

Of course, Broadway is dominated by reruns again, but classic, rather interesting reruns—Show Boat, The Glass Menagerie—and then there's the one based on a movie that's gone through so many highly publicized remountings, it only feels like a revival: Sunset Boulevard, starring Glenn Close, multidisciplinary diva.

Completely fresh fall entertainment is also available, quite eclectically, almost everywhere: at HMV and Nobody Beats the Wiz, where desperate parents will virtually brawl to

secure Bananaphone, Raffi's first new children's album in seven years; at the Academy, where Kurt Cobain's widow, Courtney Love, will, with her band Hole, get on with life; at Alice Tully Hall, where the Borodin Quartet will play everything Dmitry Shostakovich ever composed for string quartet; at U.S. Federal District Court, where Omar Abdel Rahman and company go on trial for allegedly plotting to blow up much of the city; at the much-anticipated American Renaissance in the Village, where they are intending to work wonders with sea scallops and lobstermushroom ravioli; at the Williamsburg Bridge, where the Department of Transportation will be making repairs from now until the year 2007, approximately.

Your choice. Or you could read a book. (Lorrie Moore's Who Will Run the Frog Hospital?, for instance.) Or just go for a walk. It's autumn in New York.





THE PLACE WAS LOS ANGELES'S SHUBERT Theater; the time, the end of June. The occasion was the final L.A. performance of Andrew Lloyd Webber's *Sunset Bouleward*, with Glenn Close in the lead role, as the overthe-hill, over-the-top silent-movie queen Norma Desmond. After the roaring, whistling, however-many-minute standing voation, Close walked to center stage, looking suddenly, unexpectedly, small and human in her silk dressing gown and Kabuki makeup.

"I thought it wouldn't be inappropriate to say a few words," she began in a tired voice. "Last week, I thought this would be my and [co-star Alan Campbell's] last performance. Now, through some dramatic developments, this is all our final performance."

Those developments were, of course, the ejection of Faye Dunaway as Close's Los Angeles successor, and the closing of the production. At the end of lune, amid all the brouhaha about Lloyd Webber's supposedly mysterious firing of Dunaway-the greater mystery actually being why he hired her in the first place-a simple fact got lost. Could Dunaway sing? Was she difficult? Had she lost her looks? Didn't matter! Who was Faye Dunaway after all? A person who did not sell tickets. The advance sales for Boulevard with Dunaway were modest. End of story. The rest-all the column items about Faye's shocked incredulity, her spurning Sir Andrew to sing a Sondheim song on a future Simpsons episode, etc., etc.-was public relations. (Her threats of legal action were not: On August 25, Dunaway filed a \$6-million suit against Lloyd Webber.) Business is a cold, hard god. with a basilisk eve and a binary brain; Sells. Doesn't sell. End of story.

But who is Glenn Close? Psychological and socioeconomic underpinnings of her personality aside, Andrew Lloyd Webber and the producers of Sunset Boulevard have a simple answer: Glenn Close is somebody who sells tickets. The L.A. production of Sunset Boulevard grossed \$24.8 million in seven and a half months. The advance sale for the New York production, opening November 17, is reportedly in excess of \$20 million. And Glenn Close, who is said to be making about \$48,000 a week, sells for a very simple reason: She scared the bejesus out of every married man in America when she played Alex Forrest, adulterous fling from hell, in Fatal Attraction.

Never mind that she was magnificent as the Marquise de Merteuil in Dangerous Liaisons, chillily hilarious as Jenny Fields in The World According to Garp, touching as Mrs. Kevin Kline in The Big Chill and as Sarah in Sarah, Plain and Tall. Fatal Attraction turned her from a distinguished character actress (translation: an actress too talented to ignore but too strong-featured to be a romantic star) into a force of nature, someone who-for all of male America, especially for Hollywood executives, producers, and directors, who, all images of toughness aside, are especially sensitive and impressionable when it comes to issues of masculinity-became emblematic of the cost of fooling around. Hollywood men were equally impressed by Alex Forrest's cutlery skills and Fatal Attraction's worldwide grosses. She's scary! She sells! She's huge!

The final Los Angeles performance of Sunset Bouleard was the quintessence of the run, and a quintessential L.A. event: a packed and adoring house, gathered, ultimately, to applaud itself. Success is the music of the spheres in Hollywood, and the final-night crowd of machers and mavens at the Shubert Theater in Century City were beside them-



Hollywood men were impressed by Alex's cutlery skills and "Fatal Attraction" 's worldwide grosses. She's scary! She sells! She's huge!

selves to be attending a triple-certified occasion: Glenn Close meets Sir Andrew Lloyd Webber meets Norma Desmond. Translation: Big-box-office diva stars in musical by genuine knight of the realm (and lord of the ticket sales), based on classic, highly spinoff-able movie. All the elements revolve around the empty-centered myth that is Hollywood itself.

VEN AN ENTHUSIASTIC NEW YORK THEATER
audience pales next to an LA. audience her
on self-adoration. From the beginning of the
overture to the star's entrance to the last
curtain, the final-night crowd was primed for
ecstasy. If met Close's first number
appropriately titled "Surrender"—with literal howls of
pleasure. After her penultimate song, a reprise of "To
Greatest Star of All," a man in the audience screamed, "Yes!
Vest Vest"

The wholeheartedness of the crowd matched that of the production. Which was odd. On the face of it, Billy Wilder's bone-dry film noir irony about Hollywood's hollowness would seem to jar with the thumping, swelling sonorties of Sir Andrew and the thrumming, hit-the-nail-on-the-head lyrics of Don Black and Christopher Hampton: "Sunset Boulevard." Wilder strove for disaffectedness, which doesn't play on the musical stage unless it's Brecht. Sunset Boulevard, the musical, is not Brecht.

John Napier's sets were magnificent (the breathtaking, seemingly effortless diagonal levitation and re-entry of Norma Desmond's entire domain in particular), the costumes and hair impressive. The singing and acting were pleasant. Alan Campbell's cynical yet hearty loe Gillis was a nice variation on William Holden's sometimes tiresomely world-weary version. And Glenn Close, the diva herself, was ... strange.

She was thoroughly competent—she always is. She soldiered on heroically, singing that music and those lyrics in a voice that was unembarrassing yet a little too sweet, a bit too neutral. And with her Hepburn tones and athletic, big-shoul-dered presence, Close seemed a tad vigorous for Norma. But then, how could you be wan and hold a production of this size? And how could you be subtle with Andrew Lloyd Webber? She's a fine stage actor, and she's done musicals before, most notably Barmum, on Broadway, in 1980. Yet her greatness lies in movie acting, and movie acting is done in close-up, with the eves.

"I remember rehearsing with Glennie at her house," says Jonathan Kaplan, who directed Close and James Woods in Immediate Family in 1989. "It's quite something to act opposite her—I found myself saying, 'Are we still doing the scene?' She's so real, it's incredible. Her grasp of how minimalist film acting has to be is extraordinary. And when I saw Sunset Boulevard, it in time what a huge range she has—I coulder! believe all the sound and the acting coming out of that tiny serger."

But you can't see Glenn Close's eyes in Sunset Boulevard. The tiny person is draped with those costumes, her face made up to a Theda Bara fare-thee-well, her voice amped, and beyond the thrill of seeing Glenn Close live and in person, there is little thrill at all.

The greatness of Gloria Swanson's performance in the original control of the contro

inal film was all in the eyes, in her elaborate silent-movie takes: She was scarp. And with Billy Wilder in charge, the wary worship of Hollywood was perfectly modulated. As was the tragicomedy: The dead-monkey scene got to you, even as a laugh threatened to escape from your nostrils. In the musical, Hollywood-worship is an earnest given, and the comedy is always uncertain. Are we supposed to laugh, or gasp, at the sets and costumes? The theater's self-love seems to have encroached.

To say nothing of the theater's desperation. No doubt Patti LuPone, the spurned star of the London production, could have brought a snap and an edge to the songs that they badly needed. She may have been more right for the role. But ultimately, rightness isn't the issue. Glenn Close is a draw, and that, for today's theater producers, is better than right.

Close's curtain speech on that last night was the odd little ramble that such speeches usually are—if not slightly odder. If Andrew Lloyd Webber clashed with Billy Wilder, Glenn Close seemed to clash not only with Norma Desmond but, somehow, with herself. Or with our vision of her, anyway. There was a small voice emanating from a petite, worm-out-looking woman with brown greasepaint around her eyes who tripingly thanked the orchestra and musical director, then suddenly brightened and said, "Now we're getting down to the real cojones—Steve Beers and all the carpenters."

Beers was the production's 39-year-old head carpenter, whose liaison with the star during the show's run quickly became tabloid fodder—as had her previous relationships with younger machistos like Woody Harrelson and hockey player Cam Neely, (Close's comradely valedictories aside, the performance was final for everyone but Close and Campbell—and Steve Beers, who would travel with the show to New York. Backstage, a sign read '1'M READY FOR MY PINK

SLIP, MR. DE MILLE.)

So here was the arresting spectacle of a 47-year-old grand lady of the stage and screen—in effect, hitching up her jeans, bellying up to the bar, and asking for a shot of red-eye in a

dirty glass.

OME OF THE PAPERS ARE SAYING NORMA DESMOND IS the signature role of your career," I tell her. We're sitting, a couple of days later—amid boxes and suitcases packed to go back East—in a sunny com off the kitchen of Close's rented Pacific Palisades house. Though we're just a cellular phone's throw from the actual Sunset Boulevard, the surroundings couldn't be less Desmondesque: All is light and white, bleached wood and Smallbone cabinets and faience. This is English-country-kitchen Hollywood, a far cry from the bad old gilt-rocco-and-candelabra days. Just as Glenn Close is a far cry from Norma Desmond. There is a swimming pool here, but no dead chimpanze—and no dead writer, either

Still, from the temperature in the room, one gets the feeling that Close wouldn't half mind if this particular writer died an untimely, even painful, death on the spot. She winces a smile. She squints suspiciously, "I don't know," she says. "What does

that mean, signature?"

She's wearing a brown tank top that shows off the powerful arms and shoulders of her horsewoman's torso. Her whiteblonde hair is cropped short, exposing to full advantage her strong jaw, commanding nose, and pale, luminous, freekled skin. Her eyebrows are plucked, giving her close-set, ice-green eyes a startled and startling expression. Only five foot four, she is small but large, formidable, even intimidating.

"I think this definitely will be one of the most important roles of my career," Close allows. "I don't think I'l never maybe have a signature role. But what I love about this one is that it demands everything of you. And it has a size which is very difficult to find in roles today other than classical theater. I mean, in movies, I can't think of a role that has this kind of size. Unless it's Cruella de Vil."

She laughs. It transforms her. Her smile, when it comes, is as unwilled as a child's, and as incandescent. Her eyes, for a moment, look helplessly happy. I get the distinct impression that if I weren't here to pry, we could be having a grand old

"I'm in acute reaction to what's going on in this country," she says later, "I'm afraid you're getting the brunt of it, but I'm so tired of all the media shit. The quick and constant analysis. And all the talk shows that have families, you know, baring their most horrible details for public consumption. I think it's sickening. I feel violated by it right now. It's ironic that I'm at a point in my life where I've done this performance which has made such huge waves. And I'm probably more private and reclusive than I've ever felt."

She shifts in her chair. "I don't feel like I'm a public person, and I didn't go into my craft thinking I'm going to, you know, fling myself around as me. It doesn't interest me. I wouldn't have been a good movie star in the forties, when they created your image and you had to go with it.

"Jackie Kennedy's death really got to me," she says. "I don't know why. And I read how she told her daughter that once you've articulated something in public, it doesn't belong to you anymore. Cold shivers down my back." She blinks the iceereen rator's eves. Once. twice. All at once. she looks like a

captive eagle, an endangered species.

"I was struck with just how approachable she was," says Steve Koepp, a senior editor at Time who was co-screenwriter (with his brother David) of The Paper, in which Close played managing editor Alicia Clark. Koepp had the unique opportunity of observing, as a journalist temporarily in show-biz collaborator's clothing. Close up close. "She was very outgoing. I remember at a birthday party for someone in the cast, she was talking with such fascination about this Holiday Inn she'd stayed at in the Midwest—they had an enclosed kids' playground called the Holidome. She was genuinely amazed by that."

Close's unfamiliarity with such American commonplaces as public confession and Holidomes in't a worked-up attitude. It's in her marrow. That imperious face, those bones, do not come from nowhere. She is the product of twelve generations of Connecticut Waspdom: Her grandmother was good friends with Dorothy Walker Bush, the mother of George. It is a culture where display of any sort is ... discouraged. As is self-expression. So if Glenn Close, thespian, is a seething mass of contradictions, it is also certain that most of the seething will

take place out of the public eye.

It's been a long time since the upper crust has released one of its own to so visible a position in the acting trade. Then again, it's been a long time since the upper crust was the upper crust. Close's grandparents were part of the last bastion, and the bastion was Greenwich. Her paternal grandfather's first wife was Marjorie Merriweather Post. Her mother's father, Arthur Moore, owned, along with his brother, a 250-acre estate on Round Hill Road. The estate was called Mooreland, It was all woods, dogs, and horses. It was allo a state of mind.

"I had a wonderful early childhood," Close says. "I could have been in lowa for all I knew. I just ran through the Connecticut countryside like a wild thing. In the summer, my mom would let us out in the morning and we'd come back for Campbell's tomato soup in the afternoon, and then we'd go out again until it was too dark to play. And that countryside

no longer exists.

"We were very asocial. My parents were real black sheep in forenwich. The millieu was highly social and very elite, and we had that as our heritage—my grandparents founded Round Hill Country Club. But we never participated in that kind of a life. I've always been a little bit proud of that fact. It still sets up strange dichotomies in me. Because it's very easy for me to have a certain look—the tailored, Waspy look. But it's really not me. I'm really a bohemian. We never shopped for entertainment. We always had one good dress and one good pair of shoes."

Her parents had other ways of rebelling. In 1954, Dr. William Close, a surgeon, and his wife, Bettine Moore Close,

removed their three daughters and son from Greenwich to join Moral Rearmament, a cultilia arch-conservative group that sent its members around the world trying to convert outlanders to a Christian way of life. The Closes went to





Zaire—it was then the Belgian Congo—where Dr. Close practiced and preached.

Glenn grew up shuttling between Africa and a Swiss boarding school; later, she came back to the States and attended Rosemary Hall. After graduating, she spent four years singing and touring with the Up With People troup before leading the right-wing fold to enter the College of William and Mary as a 22-year-0df treshman in 1969.

as a 22-year-out reshman in 1909.

Her feelings about her life from ages 7 to 22—she has called the period the Dark Years—and about her parents' actions are complex and still raw. "That whole period of my life, from the time my parents got involved in this group until the time that 1 broke away from it and went to college, 1 was in the thrall of something I had no control over," she says. "It's something that I don't feel I can responsibly talk about, for all of our sakes. And it's a frustration in my life because I'd rather not feel defensive about it. I'm on to other things. How would you feel if everybody wanted you to talk about some area of your life that you've had to struggle to understand and come to terms with? I don't feel it's my obligation."

She'd known since childhood that she wanted to act; her release from her parents' orbit gave her the freedom she needed. After college, she moved to New York and joined the Phoenix Theater Company, where her colleagues included the likes of Mary Beth Hurt and Meryl Streep. And one by one, her peers got work in the movies, while she stayed on the stage.

"I went into acting just thinking about the stage," she says.
"All the games I used to play as a child, I never even thought about movies." But it was also obvious that her looks did not immediately suggest cinematic possibilities.

"My face can be very plain. Or it can be quite beautiful. But it's not a face that takes care of itself. If I want to look beautiful in movies, I have to have help with lighting and the camera. And I think a lot of the women who are successful in movies do have the kinds of faces that have no bad angles. I have bad angles. "She lauvel."

"I wasn't really good at meeting directors in a room. I mean, I just felt like this blank piece of—I felt like nothing, I think a lot of movie directors expect the character to walk in the door. I didn't know how to present myself. If you're auditioning for a play, they give you a little bit of the script, and usually you can read the whole play and you go in and you either sink or swim. But film, sometimes they will just give you two pages out of a script you haven't even read. And you go in and you meet with a director and they're looking you up and down, and it's like everybody knows the game and you don't even know the rules. I was at a huge disadvantage to show my abilities."

And then, after almost a decade of movie auditions, she appeared in Barnum on Broadway. Movie director George Roy Hill saw her and thought of her immediately for the role of preps-school nurse and antiexe crusader lenny Fields in The World According to Garp. She'd landed her first movie at 35. She was terrified. "I was watching Garp for the first time, just a couple of weeks ago, with Steve, who had never seen it before, and it was painful for me to watch," she says. "I looked at it, and I thought, You can't see the terror, but it was right up in my throat."

Still, the family tree helped her create Jenny. "I borrowed heavily from my grandmother Moore. Her straight back—she

With Michael Keaton in 'The Paper.'

had a natural carriage that was incredible. And when you talked to her, it was just as if she were looking at you with a magnifying glass. You felt that you were the most interesting, lovely person."

Garp won Close an Oscar nomination and instant movie stardom. Hollywood now knew what to do with her; the problem was, it knew just that one thing. For the next five years, the only offers she got were variations on Jenny Fields. "When Larry Kasdan came to me about The Big Chill. I remember saying." You want me to Jaly Sarah, right? The mother. He said, 'Yeah.' I said, 'Oh, dear.' People didn't percive me as a sexual creature." She had to lobby Fatal Attraction director Adrian Lyne heavily to prove that, at 40, she could seduce and destroy.

This time, the result, instead of typecasting, was power. At an age when many actresses find roles starting to disappear. Close compounded her success, moving smoothly from big films to small films to television to theater. "I think more and more," she says, "the exercise of aging is to keep your arms wider open."

"Clennie finds the verities in every piece and lands them squarely," says Fred Zollo, the producer, along with Brian Grazer, of The Paper. "There's something of the Cordon Bleu chef in her—she's capable of finding the right level of energy in each role. And she can do so many things. She never hesitates to go where the public is, and then go do a very subtle film. She's also consistently returned to the theater, and made sacrifices to do so, which I think is a very courageous thing."

Right now, she's returning to the East. And as she sits in the rented house off Sunset Boulevard, among her boxes and suitcases, she seems cager to leave. "I don't feel comfortable here," she says. "I don't even feel comfortable physically here. The earthquake was absolutely terrifying. I find that this part of California is like limbo. Very diffuse. I'm not a party person—when I'm not working, I disappear. I don't like to wear makeup; I'm not good at doing my hair. It seems like [Hollywood] is all about presentation. I'm treated with great respect, and I am very grateful for that. But I do feel very schizophrenic. The public presentation and the private reality."

HE PRIVATE REALITY IS IN A LOVINGLY RESTORED Federal-era farmhouse up a dirt road in horse country north of Manhattan: Close likes to be vague about exactly where. So vague, in fact, that she accidentally gives me wrong directions and the wrong time to meet; I manage to find her anyway. Greeting me in her kitchen, however, she seems all sunny hospitality. Or maybe it's resignations.

Just off the kitchen, in a glass case mounted on the wall, hangs the huge carving knife she wielded in Fatal Attraction. It's actually cardboard, but it sure looks real—a significant piece of interior decoration in an otherwise spare and beautiful abode. Close catches me staring at it. "I keep it there to warn people whose house they're in," she says. She smiles brilliantly.

This part of the world is sentimental territory for Close, near enough in geography and spirit to where she grew up to bring back memories of the now subdivided Mooreland. "When my mother first came into this house, she said it was like a microcosm of her hometown," she says. "I love the vibes of this place. I just gave this big Fourth of July party—I think it's genetic, because my grandfather held what was called the Round Hill Scottish games. Every Fourth of July, from all over the Eastern Seaboard, Scots would come. They'd toss the caber, have dancing competitions, All that on his property. So that was what we grew up with. Burning off the hayfields and then cars streaming in, setting up the dance platforms and all that."

We walk down the hall, past a Mapplethorpe portrait of her in profile. The black-and-white photo looks at once modern and like an icon of the thirties. In the book-lined study, two volumes sit on the coffee table: The Noble Horse and Four Fabulous Faces, containing portraits of Swanson, Crawford, Garbo, and Dietrich.

She reclines on a big couch, comfortable at last. Who she



"I wanted the show to open in March, but I was told that, financially speaking, it's bad for theater parties, blah, blah, blah."

shares the place with may not be clear, but this is: In 1988, after two failed marriages, Close had a daughter, Annie, with producer John Starke. Close glows when she speaks of her little girl, who always travels with her. When I ask if there's anything she likes about being a star, she shakes her head, then looks me fiercely in the eye.

"I like to be able to establish this base for my child," she says, "My house is paid for, And I'm very proud of the fact that it's paid for by the sweat of my brow and by my craft. I mean, it's Madame de Merteuil, it's Alex Forrest—all hose women are now the boards and wires and floor. This house is solid. I mean, the local inspector said you could land a 747 on the roof. It's a psychological comfort to me to come to a place which is rooted and solid and real.

"I'm trying to establish in this house images that will comfort Annie for the rest of he "life," Close says. "There's a picture in the dining room that I commissioned of her, with all the animals, in a landscape. That's something I hope shall remember. Because the images in my head of my early childhood in Greenwich have been sustaining."

HE SHOWS ME THE MURAL OF ANNIE AND THE animals over the dining-room fireplace, a verdant, fanciful landscape with a castle in the distance. "When it was finished, I showed it to Annie, and she said, "Where are you?' I said, 'I'm in the castle, making you dinner."

We go upstairs. The suitcases sit packed again, this time for a vacation trip to Europe, where she'll also do a cameo in Stephen Frears's Mary Riley. The trouper's life. She wishes Sunset Boulevard a long run—and herself a short tenure.

"I felt an obligation to stay with the show through the Tonys, but the Tonys aren't until June, and we're opening in November," she says. "I wanted the show to open in March, so that everybody could have a nice holiday season. But I was

told that, financially speaking, it's bad for theater parties, blah, blah, blah—you have to really open before Thanksgiving.

"I'll be very proud to bring it to New York, but it's just hard. It all comes down to time with my daughter. I mean, the real sacrifice is that. I was talking about it with Meryl Streep the other day. It's very hard, with children, to do theater, because you have to say good-bye to them. Annie will probably start twitching when she sees a black sedam—the black are that comes and takes Mommy away at five o'clock every day. I hate that."

Her bedroom hallway is a photo gallery. Near the door are the obligatory theatrical shots—Close with Tom Stoppard, in whose *The Real Thing* she starred on Broadway in 1984; Close with Jeremy Irons, her co-star in *Reversal of Fortune and The House of the Spirits*. A color shot of a young-looking Close with the rest of the cast of *The Big Chill* in character as hippies from the University of Michigan.

Further in is a recent snapshot of Close's mother, who looks to be the image of her daughter, her chin thrust out in an age-defying smile. And then, in silver frames, photo after black-and-white photo of the Greenwich past. Beautiful people-legant and stylish: Close's mother and her brother as children, she in a bonnet, he in a top hat, smiling, he picture of elegant and stylish: Close's mother and her brother as children, she in a bonnet, he in a top hat, smiling, he picture of elegant hat, with a little dog on a leash. William Close in World Wall I aviator's gear. And Uncle Johnny Moore, the top-hatted boy grown to handsome manhood, posing moodily poetic by a brook. He would lein the war.

Scenes from a vanished world, a world that once seemed as

solid as Plymouth Rock. And, to Glenn Close, maybe as heavy, "I always felt like I was like a reed in the wind," she says. "Standing on shifting sand. It's taken a long time for me to come to the point that I can say that this is who I am, and to be proud of that." Running away, she's come home.

STOPPARD, SHEPARD, 'SHOW BOAT,' NAKED ANGELS, 'SLAVS!'







LAST YEAR: ONE-WOMAN shows. Byzantine cast changes, revivals, Nathan Lane overacting. This year:

changes. Critic's revivals.

Nathan Lane overacting. Byzantine cast

The one-woman show has mutated. The best one's in Los Angeles, where Fave Dunaway is suing Andrew Lloyd Webber for \$6 million. It can't comfort Dunaway

It is heartening that in the same season Broadway will get two of Brian Friel's masterworks; first Philadelphia, Here I Come!, then the perhaps even finer Translations, Rarely have personal fate and national destiny been made to interlock with such precision: The concept "translation" takes on a number of

interrelated meanings that reveal the possibilities of language as a uniter and disuniter of peoples as well as an avenue for Individuals to find or lose each other. Love can act as translator, hate can act as mistranslator: The verbally not understood can be grasped by the heart; the mentally construed can become unraveled in the gut. There is no end of ways in which language can prove functional or dysfunctional, but no matter who speaks to whom in how familiar or unfamiliar a tongue, some sort of translation must take place and, quite unpredictably, it will affect a few or countless lives. Friel's Translations concerns a young English occupying officer and a passionate

Irish lass, and, through them, England and Ireland. But there is much more: the haves and the have-nots, the young and the old, the learned and the ignorant, the thinking and the blustering. Bridges between all of them may be possible if only the right translations can be found. But can they? Each viewing of Translations brings us a little closer to the answer. -John Simon that Jamie Farr has found work in Guys and Dolls, or Adrian Zmed in Blood Brothers, or Brooke Shields in Grease! (by December). Nor can it help that Patti LuPone, a sister in Lloyd Webber victimization, may soon have a Broadway concert (dates uncertain). Glenn Close, who's had very little to say about this, begins performances at the Minskoff November 1. Let the spectacles begin, or, rather,

move to the stage. Musicals

FISH GOTTA SWIM. birds gotta fly-and you gotta have \$75 (orchestra) to see Show Boat, the Jungle Fever of 1927. It has all the ingredients of a nineties smash: The composer (Jerome

Kern) and lyricist (Oscar Hammerstein) are dead, the set gyrates, and Hal Prince is directing. The show (at the Gershwin September 22) joins the other Prince spectacles, Phantom of the

Opera and Kiss of the Spider Woman (respun by Vanessa Williams). In Toronto. protesters called it racist: the critics called it brilliant. Here, John McMartin replaces Robert Morse, but the cast of 71 (including Elaine Stritch) is otherwise

At the Public Theater, you expect Prince Hal-not Hal Prince. But new ringmaster George C. Wolfe is a bigpicture kind of guy. So Prince, who will have four New York shows running simultaneously, will direct a rare Off Broadway show. The Petrified Prince, starting December 3. The musical stars Christine Baranski; it's set in a mythical kingdom and involves catatonia

For now, at least, RuPaul and Charles Busch have renounced drag (Busch plays a man in his new show, at Primary Stages October 19). But Julie Andrews hasn't. In March, on Broadway (no one's sure where), she relives Victor/Victoria, Husband Blake Edwards will direct, as he did

on film.

There's no Frank Loesser Theatre so the exhumed How to Succeed in **Business Without Really** Trying will have to settle for the Richard Rodgers (in March). The show stars Matthew Broderick and. probably, a Faith Prince type, Des (Tommy) McAnuff will direct the 1961 Pulitzer winner.

Traditionally, Scrooge has worn the chains he forged in life. This Christmas. they'll be forged by Tonywinning costume designer William Ivey Long (Guys and Dolls). In the new musical adaptation of A Christmas Carol, Scrooge plays the Paramount. True, there's no cast vet. But these days, who needs a cast? It already has composer Alan Menken. choreographer Susan Stroman, and set designer Tony Walton, The presumptively first annual six-week run begins November 23

Scheduled for October is the Texan Ring-cycle spoof Das Barbecii. It will open at the Minetta Lane. It will have a cast of five, playing 30 roles. And it will have one of the great new directors. Christopher Ashley (Jeffrey, Fires in the Mirror).

PLAYS

LAST SEASON, BROADWAY HAD two six-hour. Pulitzer Prize-winning epics. This season ... uh-oh. One new play has been announced for November, another for December. The rest are revivals. Or rumors. Or, from Off Broadway, crossover dreams.



John McMartin stars in 'Show Boat.'

November brings Faith Prince and Jerry Stiller in Donald Margulies's What's Wrong With This Picture?. another of his Brooklyndysfunctional-family comedies. (No theater vet.)

You may remember Greater Tuna, in which two guys played all 24 residents of fictional Tuna, Texas (its "third-smallest town") Starting December 8, they'll do it again-in A Tuna Christmas.

The Roundabout Theatre Company is one of the best things to happen to Broadway since the Milford Plaza. Through October 16. it's presenting Brian Friel's Philadelphia, Here I Come! Milo O'Shea and Robert Sean Leonard are the rural Irishmen-a father and son. There's a gimmick involving interior monologues. Next for the Roundabout: the indefatigable Glass Menagerie. starring the fatigable Julie Harris (October 26 through December 25).

For Whom the Southern Belle Tolls, Christopher Durang's Menagerie parody, will run concurrently at the Manhattan Theatre Club. It's part of **Durang Durang**

(starting October 25), Also at MTC, Terrence McNally's latest, Love! Valour! Compassion!, in which John Glover and Nathan Lane play

two of eight gay men who sit around talking (October 11). A comedy revue composed

of (mostly) famous people's actual words (Prince Charles. Clarence Thomas, Mickey Rourke, and so on), Loose Lips was woven together by Kurt Andersen (New York's editor), Lisa Birnbach. director Martin Charnin, and lamie Malanowski. After a run at Eighty Eight's, it moves in late September to the reborn Steve McGraw's. a former home of Forbidden Broadway and Forever Plaid.

Thespian chic: Vanessa Redgrave (Vita Sackville-West) and Eileen Atkins (Virginia Woolf) will addle each other in Vita & Virginia. Theater and dates to come.

The Public Theater gets Danny Hoch, whose one-man show at P.S. 122 has been expanded into Some People (October 18 through November 13). Hoch does the Anna Deavere Smith thing-a dozen characters. varying races-and he does it better. He is a next-big-thing. Also at the Public, Sam Shepard's Simpatico (November 1 through December 18). It's the usual failure to communicate-this time at the racetrack, Finally, George Wolfe brings sexual confusion to the world of Latino boxing when he directs Blade to the Heat (October 18 through November 27).

At Playwrights Horizons. artistic director Don Scardino still needs to calm the Westchester subscribers in André Bishon withdrawal. A sure bet is A Cheever

Evening, A. R. Gurnev's reworking (à la Short Cuts) of the author's classic stories and characters (starting September 16)

Lincoln Center's Mitzi Newhouse Theater has Hangood, Tom Stonnard's espionage drama, starring Stockard Channing (October

Tony Kushner is a complicated fellow, and feels he has more to say. Slavs!. his typically multifarious look at Soviet collapse and God knows what else, invades the New York Theatre Workshop November 25.

Naked Angels, the very downtown theater troupe.

Why you should see my plav



Christopher Durang playwright and performer

"Do you have a short attention span? Me too! So

me see my eveni ng of plays, rang Durang. It's a coll ght short plays—three medium short, five very short. I start a topic. I stay on it a while, and then-bam!it's on to the next one. I like the pace to be fast. If a play is set in a realistic kitchen, and one person walks in slowly and unwraps a loaf of bread, and then a second person comes in, and they say, very slowly, 'G'morning,' and then there's a pause, and the other person says, 'Did you hear from Herbie yet?' and then the first person says, 'No, Herbie didn't call. I'm getting worried. I hope he and Sarah are all right,' well. I just want to scream. Get on with it! So no kitchen settings in my plays. No expository dialog e come in, they say something startling, explosions happen; then the next play happens. Slam-bang, ha-ha, little dollop of sensitivity but not too much, ha-ha, home to bed, all worn out with terror and pity."

throws great parties. In between, it gets the likes of Marisa Tomei and Marsha Mason and Ion Robin Baitz to do remarkable things. In November, Naked Angels will unveil Baitz's latest play, A Fair Country.

BOB ICKES

What I'm looking forward to

David ives playwrigh.

"I'm looking forward to Ron Silver dropping out of my show, All in the Timing. He's not in my show, but he has to drop out of something. I hope he drops out of mine, on principle."

Andre Bishop artistic director Lincoln Center Theater

"Oddly, it's very hard for me to say. I tend to look forward to everything, I know I sound like Pollyanna pukehoad, but it's true."

William bey Long Broadway costume designer, the new A

"Well, of course, anything by Charles Dickens. Whatever his latest show is, I'm there the first night."

'E.R.,' 'CHICAGO HOPE,' HORT



Never mind Hillary, our lady of the Whitewaters: or George, the Mitchell who expects to leave the Senate for majorleague baseball, if there is any after the strike; or John, the Chafee from Rhode Island, who proposes raising clgarette taxes and cutting Medicare. America's best chance for comprehensive healthcare coverage is Thursday night on network television at ten

o'clock. In Chicago Hope, on CBS, the head of surgery at a high-tech Second City hospital actually Insists that a team of blue-gowned cutuos sever a pair of baby-girl Siamese twins, even though their parents don't have any insurance. In E.R., on NBC-same time, different channel-

they'll operate on anybody for anything, from a hangnail to a shotgun wound, no questions asked, Chicago Hope is from David E. Kelley, the executive producer who has previously worried about medical ethics for two seasons on Picket Fences, It boasts bigname actors like Mandy Patinkin, E. G. Marshall, Adam Arkin, and Hector Elizondo. E.R. is from Michael Crichton, who graduated from Harvard Medical School before specializing in best-sellers about dinosaurs, samurai, sexual harassment, and germs from outer space. With Anthony Edwards, Eriq La Salle, and Sherri Stringfield, it's somewhat yuppier. Both are frantically pure of heart. Neither will cost your employer a dime. Virtual Medicine! - John Leonard THE CRITICS LOVE My So-Called Life. But so far, anyway, the Nielsens don't. Networks are into this finding-an-audience thing, so the young lady might be permitted to linger. What else is there? Plenty. Supernatural do-gooders. Gen X donothings, Inept parents. Stand-up comics, Bill Cosby, A seventies pantheon: Chad Everett, Suzanne Pleshette, Dudley Moore, Gene Wilder, Melissa Gilbert, Hal Linden. And hey-what's with the orphans?

Mondavs

Blue Skies (ABC: 8:30 TO 9 P.M.). Two strapping entrepreneurs share everything-except their taste in women! Enter Ellie, Harvard M.B.A. After pilot. network fired actress. (Too hrainy.)

Party of Five (Fox: 9 to 10 P.M.). From the sadists at Sisters. Mom dead, Dad dead, kids pay bills. Tender orphans, wise beyond their years. (Critics say "sensitive.")

Tuesdays

Me and the Boys (ABC: 8:30 to 9 P.M.). Mom dead, Dad "unorthodox." Proud, hardworking, raised in projects.

The Martin Short Show

(NBC: 8:30 to 9 P.M.). Metasilly: a show within a show within a rubber chicken. Short plays TV host. Apes himself aping himself aping Katharine Hepburn. SCTV pals produced; NBC pals changed cast, Ian Hooks, Andrea Martin-but what ever happened to Baby Ed?

Frasier (NBC: 9 to 9:30 P.M.) vs. Home improvement (ABC). For a while, it was touch-and-go: Would the fey psychiatrist brave the manly repairman-or Roseanne, the manly woman? ABC has just flopped its Tuesday-Wednesday lineups.

Reportedly, Frasier may jump again, But Warren Littlefield. NBC programmer, demurs: "No one can accuse us of running away from a time period or taking the cheap way out." Bon appétit.

Wednesdavs

The Boys Are Back (CBS: 8 to 8:30 P.M.). So are Hal Linden (the male Linda Lavin) and Suzanne Pleshette (the female Robert Guillaume). Married, retired, disposable income. Kids move out-then move back in. Anything can happen, but rarely does. For CBS, the start of a very long evening.



Martin Short.

The Cosby Mysteries (NBC: 8 to 9 P.M.). Great cast: Bill, James Naughton, Rita Moreno, Lynn Whitfield. Great locations: actual New York (filmed on the Chelsea piers). Great writers. producers, directors. But why is Cos called a "criminalist"? And why does he have a "holistic housekeeper"?

Daddy's Girls (CBS; 8:30 to 9 P.M.). Despised, reviled. Dudley Moore is dumped by (1) wife, (2) business partner. They leave for (3) each other. Daughters meddle: Dudley dithers. Harvey Fierstein as "very creative and highly strung" designer. Or what is known,



Rehecca Gavheart

Spielberg's Earth 2

"It's a sci-fi show with ten main characters portrayed by ten incredible actors, if I do say so myself. I got

together with some of the other cast members, and we came up with this list of reasons to watch: "It's in English. It's visually stimulating (Antonio Sabato Jr.).



The special effects are fab. There are lots of futuristic critters. It's the only sci-fi show where no one wears metallic Lycra catsuits, Stuff blows up. Mike Wallace is a crusty old geezer anyway. Spielberg likes it. Tim Curry does not do TV, but he's doing Earth 2. You get to see me, the Noxzema girl, do a lot more than just splashing my face. It's the only sci-fi on the tube with a Mexican in space (Frederick Lopez). Everyone's naked (just kidding). It moves around a lot, so your cat will love it. Antonio Sabato Jr."

after 9 P.M., as a "homosexual."

All-American Girl (ABC: 8:30 to 9 P.M.). USA Today is obsessed with this show. printing Ved Mehta-length profiles, Korean-American stand-up comic (Margaret Cho) plays Korean-American stand-up cosmetics clerk (Margaret Cho), Pacific Rim antics, frowning. New York Post says, "Deader than Kim Il-Sung." Still ... nice to see Koreans without Alan Alda.

Touched by an Angel (CBS;



9 to 10 P.M.). Tony Kushner

meets Taxi. Should be despised, reviled. But hardly anyone's seen it. Acerbic angel, dispatched to Earth,

annoys bosses (God, Della Reese). May be pulled.

Thursdays

My So-Called Life (ABC: 8 to 9 P.M.). Contemplative teen girl (type that draws ponies on algebra notebook). Like The Wonder Years—and those Paul Zindel novels.

Due South (CBS: 8 to 9 P.M.). From April TV movie: presumes little knowledge of characters. Or anything else. Lughead cop. Canadian Mountie eniov mild culture clash in 1994 Chicago.

Friends (NBC; 8:30 to 9 P.M.). Young Manhattan typescomedy of renters. Pilot directed by James Burrows: safe between Mad About You and Seinfeld.

New York Undercover (Fox: 9 to

10 P.M.). Black cop (divorced), Latino cop (sexual compulsive). From Dick Wolf (Law & Order. Miami Vice) and Uptown Records, Dark streets, hot clubs, bonding. Filmed here-unlike Seinfeld, which will destroy it.

McKenna (ABC: 9 to 10 P.M.). A star called Chad (Everett). A character called Brick. Mountains called Rocky. And a time slot that dare not speak its name.

Madman of the People

(NBC: 9:30 to 10 P.M.). Another slimy. leering, patronizing Dabney Coleman character—the one he's been playing since Tootsie (1982). "Legendary" columnist locks horns with daughter, ne'erdo-well son. James (Cheers) Burrows directs pilot; after that, you're on your

Fridays

M.A.N.T.I.S. (Fox: 8 to 9 P.M.). Loony slot (Diagnosis Murder, Unsolved Mysteries) just got loonier. Black paraplegic biophysicist becomes superhero acronym. Pesky reporter, power harness. All-black cast now "remixed." Why?

Under Suspicion (CBS: 9 to 10 P.M.). She's Rose, policewoman. Her nickname's "Phil"but is she one of the boys? Partner vanishes: she launches search. It

continues. Pacific Northwest (again). Strong, non-Tyne Daly female character (finally).

Saturdays

The ABC Family Movie (8 to 10 P.M.), Old stuff, new stuff, God knows what.

Something Wilder (NBC: 8 to 8:30 P.M.). As in Gene. New dad.

nervous dad (twins). Drops them. Wife understands.

The Five Mrs. Buchanans (CBS; 9 to 9:30

P.M.). Acting! Eileen Heckart has four daughters: Judith Ivey, Harriet Harris (real star of Jeffrey), Beth Broderick, Charlotte Ross. Indiana. Inlaws, Barbs, Sort of Beth Henley-ish: an Off Broadway dream.

Sweet Justice (NBC: 9 to 10 P.M.). Family-values divas Cicely Tyson, Melissa Gilbert. Lawyers-same vision, different paths. Noble, highminded, southern, Will win foundation grants, peace prizes.

Sundays

Earth 2 (NBC: 7 to 8 P.M.).

Space-station hassles, ca. 2400, courtesy Amblin Entertainment. Spielberg may want his name removed: could the show ... suck? No way, Spielberg insists-it's just that he's had very little to do with it, and he's too





'Frasier' versus 'Home Improvement.' busy salvaging seaQuest

DSV, which follows. Fortune Hunter (Fox; 7 to 8 P.M.). James Bond "homage," with superagent Carlton Dial. Works for "Intercept." Post-Cold War intrigue means complex weapons "or perhaps a rare and dangerous animal "

On Our Own (ABC; 7:30 to 8 P.M.). Everybody's doin' the Doubtfire. More orphans: Teen dresses as woman to fool state, hold family together. (Trust us-he would have dressed up anyway.)

Hardball (Fox: 8:30 to 9 P.M.). "A rowdy locker-room

What I want to SFE this fall

KRISTOFOR BROWN story editor, Beavis and Butt head I am looking forward to more TV Nation on NBC. I also admit that Baywatch is a 'guilty pleasure' I share with Beavis and Butt-head.'

JEFF ZUCKER former and current producer. 'The

Today Show': former producer. 'Now "I'm excited about being able to watch [former competitor] Melrose Place in its new time slot on Mondays at nine, to see what

CONNIE CHUNG 'CBS Evening News' co-anchor,' Eye to

"I'm looking forward to watching Chicago Hope, which is natural since it'll follow *Eye to Eye* on Thursday nights. Adam Arkin was one of my favorites on *Northern Exposure*, and I'm sure he'll be just as intriguing in Chicago Hope-maybe minus the kookiness.

own.

look at America's favorite pastime." (Baseball.) Coach named "Happy"—and Rose Marie to block.

Wild Oats (Fox; 9:30 to 10 P.M.). They're in their twenties. They have complicated thoughts. And don't, like, label them. See Friends.

Late Night

NBC SUPPOSEDLY HAS AN "ongoing commitment" to Conan O'Brien: CBS has committed to Tom Snyder, who follows David Letterman in December (one hour. guests). Yucky Saturday Night Live retains Lorne Michaels. but not Phil Hartman (quit). Julia Sweeney (quit), Rob Schneider (quit), Melanie Hutsell (complications). Kevin Nealon (his contract is up) is anyone's guess-but Bill Maher (Politically Incorrect), Mark McKinney (The Kids in the Hall), and Ianene Garofalo (The Larry Sanders Show) are sure things. And all talented.

Movies, Mini-Series, and Specials

ABC: WOODY ALLEN DIRECTS himself, Michael J. Fox, and Julie Kavner in his 1966 ugly-American Broadway play, Don't Drink the Water. From Stephen King, four hours: The Langoliers ("You don't want to know what they are"). From James Michael, Anthony Michael Hall, Rick Schroder).

CBS: We'll always have Tara; for eight hours, we also get Scarlett, the Alexandra Ripley appendage starring Joanne Whalley-Kilmer, Esther Rolle, and John Gielgud. Whitney Houston is indeed every woman—



Jon Stewart

talk-show host
"What would you say about a
new television show that was
consistently entertaining—a



show that is thoughtprovoking, and, yes, often tugs at the heartstrings, especially

around the holidays? Would you which a show like that? What if the show had a consistency of multity, not the blatant mudity you see on public access but a tasteful, elegant mudity that the whole family could enjoy? Would you watch the show then? I would hope so ... and when you are done watching that show would you please watch mine? It's on late at night. Thank you."

witness Rodgers and Hammerstein's Cinderella. Lee Majors, Lindsay Wagner, and Richard Anderson assay Bionic Breakdown: The Return of the Six Million Dollar Man and the Bionic Woman. Of local interest: Ivana Trump's For Love Alone, for which she got paid. MBC: She's suing, but don't

count out Liz: The Elizabeth
Taylor Story, from the book by
C. David Heymann (A
Woman Named Jackie). No
one can sue Tom and
Roseanne: A Hollywood
Marriage—it's still in
development. Anne Bancroft,

development. Anne Bancroft, Joanne Woodward, and Gena Rowlands deliberate in **The** Jury; Katharine Hepburn endures Henry Winkler in Truman Capote's One Christmas.

Fox The 0.1. Simpson Story was scheduled for September 13 but has been delayed, pending jury selection; a second unauthorized. Roseanne telepic; Mia: Child of Hollywood (starring Patsy Kensit; unauthorized, hurt feelings).

PBS

IT'S ALL IN THE TIMING: KEN Burns plays Baseball, an eighteen-and-a-half-hour epic shown in min eightly "innings." Keith Carradine, John Cusack, Ossie Davis, Julie Harris, Anthony Hopkins, Derek Jacobi, Garrison Keillor, Tip O'Neill, Gregory Peck, Jason Robards, Eli Wallach, and Paul Winfield move the story from 1840 to (sob) 1994, all starting September 18.

American Experience: 270 minutes of F.D.R., narrated by David McCullough. (October 11 and 12.)

Great Performances: Cecilia Bartoli and Sir Neville Marriner open Carnegie Hall (October 10); Plácido Domingo heads La Traviata (October 17); Jim Henson is remembered by Francis Ford Coppola, Maurice Sendak, Ted Koppel, and Miss Piggy (November 23).

Masterpiece Theatre: Emma Thompson in The Blue Boy (October 2); The Rector's Wife (October 9 to 23); Sarah Miles and David Thewlis in Dandelion Dead (October 30 to November 6).

Mystery!: Six new Maigret cases (from October 13), four new Poirot cases (from December 1). The usual suspects return.

Nova: Smuggling, menopause, cannibals, ash.

Cable

HBO: A MADE-FOR-CABLE MIKE Tyson; Rutger Hauer and Miranda Richardson in Fatherland.

Nickelodeon: Typical 12year-old gets superpowers in The Secret World of Alex Mack, which begins October 8 (8 to 8:30 P.M.): Nick at Nile continues with "Very Very" thematic Sundays (8:30 to 10:30 P.M.): from "Very Very Psychedic" (I Pream of Jeannie, Get Smart, Dragnet) to "Very Very Jealous" (I Love Lucy, I Dream of Jeannie, The Dick Van Dyke Show).

Showtime has asked Laura Dern, Peter Weller, Kathleen Turner, JoBeth Williams, Treat Williams, and Danny Glover to direct their first feature films. The six 30minute movies appear in October.

WH-1 Presents ... And the Beat Goes On-The LIFEbeat Concert '94 is the filmed condensation of the Beacon Theater AIDS-awareness party, starring Melissa Etheridge, k. d. lang, Seal, and their enthusiasts. (September 17 and other dates).

MTV: Another cross section



'The Secres World of Alex Mack.'

of young Americans gathers to consider Smart Sex. Eleven people, all of them real, tell Christian Slater what bugs them (September 27). December brings The Head, an animated comedy-adventure serial starring the cranially challenged.

Syndicated

JON STEWART, FORMER MTV chat dude, has invaded "nineteen stations in the top twenty markets" with **The Jon** Stewart Show. Taped in New York, it will air Monday through Friday, 12:30 to 1:30 A.M., on Channel 9.

Survey says ... Richard Dawson, who has invited himself back to **Family Feud** after the near-death of Ray Combs. Bob ICKES





ABSOLUT CITRON ASSOLUTION OF TRULE PRIVATED SOORA, REQUEST OF SWITCH AND ALLOW CORP PRIVATE ASSOLUT COUNTRY OF SWITCH SOURCE (OF SOURCE AND ALLOW ASSOLUT COUNTRY OF SWITCH SOURCE AND ALLOW ASSOLUT COUNTRY OF SWITCH SOURCE (OF SOURCE AND ALLOW ASSOLUT COUNTRY OF SWITCH SOURCE AND ALLOW ASSOLUT COUNTRY OF SWI

THE WHITNEY MUSEUM OF AMERICAN ART HAS MADE A controversial name for itself by emphasizing the social and political temper of contemporary art. This fall, "Black Male: Representations of Masculinity in Contemporary American Art" will unite the twin obsessions of the cultural left—"race" and "gender" and, as a result, will push all the usual buttons of many people. What will bear watching is how predictable the exhibition and subsequent discussion are or aren't. Will everyone simply take his or her assigned place for the fireworks (Hilton Kramer versus The Nation, say)? Or will there be fresh and courageous responses, in both art and criticism, to a powerful theme?

The image of the black male in American culture is a deeply troubling subject, in part because that image is so radically unstable and theatrical. The black male has been used over the years to represent both extreme power and extreme weakness, abandon and control, flamboyance and invisibility, moral grandeur and degradation. Only rarely is black masculinity allowed to escape myth-making and exaggeration-or, to put it differently, to become merely human. That American culture remains obsessed with black masculinity is obvious in many ways, from the manner in which journalists report the news to the manifest unease that rap arouses in many people.

According to Lowery Sims, a black associate curator at the Metropolitan Museum of Art, the exhibition at the Whitney is therefore particularly timely. "In the last two or three years, there have been several flashpoints in America's perception of black masculinity-Clarence Thomas, Rodney King, O. J. Simpson, and the recent friendly-fire incident on New York's police force," she says. "If the exhibit can present a variety of images that force us to confront ingrained assumptions about black men, then I think we can develop a good dialogue about how images and perceptions can provoke social behaviors and reactions toward black men."

Organized by Thelma Golden, a black associate curator at the Whitney, the exhibition will open in November and will include some 100 works from 29 artists. Among the better-known artists represented in the show will be David Hammons, Leon Golub, Robert Colescott, and Robert Mapplethorpe, the gay white photographer who caused a sensation a few years ago with his pictures of black nudes. In addition, the Whitney's curator of film and video, John G. Hanhardt, has invited five guest curators to prepare programs on black film. These will include both wellknown and obscure films from a wide variety of sources. Not only the work of Spike Lee, in short, but also music videos and such films as Melvin Van Peebles's Sweet Sweetback's Baadasssss Song (1971)

and Isaac Julien's Looking for Langston (1989), a movie on the writer Langston Hughes that is also about homosexuality and the Harlem Renaissance.

The exhibition covers the past 25 years, beginning with the shock that the Black Power movement gave to the image of black men in the late sixties. Since then, according to the show's organizers, there have been many shifts in how black men have been portraved in both art and popular culture. Artists throughout this period have been particularly concerned with confronting what Golden calls the "representations of the black male as stereotype and/or archetype." Not surprisingly, many artists in the show work with, and recast, these conventions, more often than not in the hope of upsetting them.

For example, the youths charged with rape in the Central Park Jogger trial in 1989 came to embody the widespread fear of young black men in New York City. In response, the artist Glenn Ligon has silk-screened onto canvas descriptions of the suspects printed in the New York Times in order to highlight-and isolatehow the press portrays and, in the view of some people, unjustly demonizes young blacks. Exhibition organizers also seem interested in confronting stereotypes conveyed by artists. The show will include the shocking nudes of Mapplethorpe-by now also shockingly familiar—as well as lesser-known nude selfportraits by the gay black photographer Lyle Ashton

In an exhibition of this kind, which is built around an idea, the catalogue is particularly important. The theme of black masculinity, moreover, is one about which writers should have as much to say as artists: The subject cries out for a great essayist. For this exhibit, the Whitney has asked the writer Hilton Als to edit the catalogue, which the museum is calling a "companion volume" to the show. The museum has asked several leading figures in black cultural studies, among them Greg Tate, Tricia Rose, and Andrew Ross, to contribute essays. The show's organizers and the five guest film curators will also write pieces on the visual portrayal of black men in American

In recent years, the Whitney has not done a very good job with social and politically inspired shows. The last Biennial, for example, was one of the worst exhibitions mounted by a major museum in the past decade, less because the work on display was often poor—a Biennial should be willing to offend and to risk failure-than because the thinking in the show (as demonstrated by the catalogue and wall panels) was so banal, second-rate, and indifferent to intellectual and art history. This great American theme offers the museum a chance to confound its many critics.

at the Whitney



Nomads (Curtis), BY ANDRES SERRANO



Temptation of St. Anthony, BY ROBERT COLESCOTT.



NT YT Free Styles (sketch for Prone), BY X-PRZ.



Injustice Case, BY DAVID HAMMONS.













CY TWOMBLY, ELLSWORTH KELLY. THE POLITICS OF TRASH



As a rule, shows of Impressionist painting deserve suspicion. Only gold, I would venture, does better at the box office, which means that museums often crank out shows of Impressionism as a form of fancy art sausage for the masses. But the exhibition that the Metropolitan Museum of Art has planned for this fall, "Origins of Impressionism," should seduce the darkest cynic. Opening at the end of September, "Origins" is a collaboration between the Met and the Musée d'Orsav in Paris, institutions with deep collections of nineteenth-century

There are two Important reasons to single out this exhibit. The first is that there will be great paintings on loan-and, given the theme, not only from the familiar Impressionists. Of course, Monet, Renoir, and the rest will be showcased. But one can also look forward to the work of, for example, François Bonvin (1817-1887) and Pierre Puvis de Chavannes (1824-1898). All told, there will be about 175 paintings on display from more than 30 artists.

The second important reason is that the theme itself is significant. A show about the origins of Impressionism is also necessarily about the origins of modernity. And who today, as the century draws to a close, doesn't want to know as much as possible about how we came to be who we are? -Mark Stevens

Museums IN ADDITION TO "ORIGINS," THE Met will present several other important painting shows. "Painting and Illumination in Early Renaissance Florence, 1300-1450" will include about 100 panel paintings and manuscript illuminations (November 18 through February 26, 1995). Three American artists will be showcased. The retrospective of the Abstract Expressionist Willem de Kooning-which impressed so many people in Washington, D.C.-is coming to New York (October 11 through January 8, 1995), In honor of the sesquicentennial of the birth of Thomas Eakins. perhaps the most rigorous eve in American art, the Met is assembling its own excellent collection of the artist's work in a show of paintings, drawings, and photographs (November 29 through February 26, 1995). "Ominous Hush: The Thunderstorm Paintings of Martin

Inhason Heade" contains thirteen of the American luminist's pictures-each of which is also a stormy meditation on the Civil War (October 4 through January 8, 1995)

The Met will mount an important photography show. the first major exhibit of Édouard Baldus, In his beautifully printed midnineteenth-century photographs of French railroads, monuments, and country scenes, Baldus helped define modern landscape and architectural photography (October 4 through December 31), Also, "Greek Gold: Jewelry of the Classical World," which should please both connoisseurs and those with brute gold lust (December 2 through March 26, 1995) "Lucie Rie/Hans Coper," important work in ceramics by two artists who are much better known in Europe than they are here

(November 15 through May 21. 1995)... "The Violin Masterpieces of Guarneri del Gesù." an exhibit of fifteen of the master's violins, music for the eve as well as the ear (November 22 through December 11).

THE MUSEUM OF MODERN ART will excite the chattering class with its show of Cv Twombly, the painter who, along with Robert Rauschenberg and Jasper lohns, helped recast art after Abstract Expressionism: Twombly remains very controversial outside the art world (September 25 to January 10, 1995), In 1978, the Dutch architect Rem



From 'lewish Life in Tsarist Russia.

Koolhaas wrote a visionary book with the marvelous title Delirious New York (see Books," page 106). MOMA will now examine his architecture, which is passionately concerned with the nature and role of modern public spaces (November 3 through February 21, 1995). As the midterm elections approach and President Clinton begins to bite his lip for the photographers, MOMA will present a show called "American Politicians," a historical look at how

photography uses politicians and politicians use photography (October 6 through January 3, 1995).

Also at MOMA, "Mapping," which promises to be a witty and imaginative look at how artists have used maps to help chart the ins and outs of modern sensibility (October 6 to December 20) "A Century of Artists Books," which presents books made by artists from Toulouse-Lautrec to Anselm Kiefer (October 23 through January 24, 1995).... "Louise Bourgeois: Print Retrospective," which includes about 125 prints that date from the late thirties to the present (September 15 through January 3, 1995) "Jacob Lawrence: The Migration Series." which will include all 60 panels (now divided between MOMA and the Phillips Collection in Washington, D.C.) depicting the movement of rural southern blacks to the

12 to April 11, 1995). THE GUGGENHEIM IS mounting two museumwide exhibitions, one in its main building and one downtown at Guggenheim Museum SoHo, Downtown, "Japanese Art After 1945:

industrial North after

World War I (January

Scream Against the Sky" is a survey show of more than 200 works by 85 artists. Japan has sent the West several exquisite exhibits of its earlier work. but almost nothing is known here of its postwar art (September 14 through

lanuary 8, 1995), "The Italian Metamorphosis, 1943-1968" is a vastly varied exhibition of not only painting and sculpture but just about everything else, including architecture, design, fashion, photography, and movies (October 7 through January 22, 1995).

IN ADDITION TO ITS "BLACK Male" show, the Whitney will showcase two artists widely admired for their eccentricity. "Jess: A Grand Collage, 1951-1993" is the first retrospective of a popular Bay Area figure who makes enchantingly arcane work (September 21 through December 4). "Neil Jenney: Natural Rationalism" will show the later pieceslandscapes-of an artist who can render the glow of an atomic bomb on the bark of a tree (September 16 through December 11). Later in the



overlap in New York, which would have delighted the two old friends.

(October 9 through March 5, 1995). AT ITS TWO LOCATIONS, THE International Center of

Photography will open with

photojournalism shows and

celebrity work. Uptown, the

follow with fashion and

BETWEEN 1911 AND 1914, a legendary lewish ethnographer. revolutionary, and writer named Shlomo An-sky assembled an astonishing collection of objects, lore, and photographs that document Russian lewish life before World War I.

More than 300 objects and 46 photographs from the collection-much of which was destroyed during the Soviet period-will go on display at the Jewish Museum in "Jewish Life in Tsarist Russia: A World Rediscovered"

ICP is mounting a retrospective of Cornell Capa, the legendary photographer for Life. (September 14 through November 27). "William Klein: In and Out of Fashion" will include 150 pictures by the maverick fashion photographer (December 2 through February 26, 1995). The ICP Midtown is Rothstein, who took many

showing the pictures of Arthur memorable photographs for Look and Parade, and an exhibition called "Talking Pictures: People Speak About the Photographs That Speak to Them," in which

figures ranging from Governor Cuomo to David Byrne were invited to wax enthusiastic about the picture in the world that means most to them (September 23 through December 4), "A Singular Elegance: The Photographs of Baron Adolph de Meyer (1886-1946)"

includes 120 vintage prints and

ARTHUR FRANZ-JOANNA MODRE, NOSON PRATT-MAKEY WAITERS-THEF GOMANDE . THE BEAST

A promo featured in 'Screams on Screen.'

Martin Johnson Heade at the Met.

fall (December 16 through March 12, 1995), an important exhibit of the black-and-white gestural paintings of Franz Kline will come to the museum. For a few weeks, museum shows of



Clark Gable and Marilyn Monroe at ICP.

magazines from a photographer who helped originate the tradition of celebrity and fashion photography (December 10 through February 26, 1995).

ON OCTOBER 30, The National Museum of the American Indian, which is part of the Smithsonian, is opening its

From the Franz Kline show at the Whitney.

new facility in the Alexander Hamilton U.S. Custom House near Battery Park. Occupying the first and second floors of the building, the museum includes what is probably the greatest (at one million objects) collection of Indian artifacts in the world, which was assembled earlier in this century by George Gustav Heye. The three inaugural exhibits showcase both the permanent collection and contemporary Indian art.

FOOD, GARBAGE, HORROR three essential New York subjects—will be featured in witty exhibitions. The New York Public Library is presenting "The Raw and the Cooked: Images of Food," a varied selection of more than 150 prints, drawings, photographs, and illustrated books (September 10 through December 30). "Garbage! The History and Politics of Trash in New York City" should demonstrate that

New York once smelled

worse than it does today. Among other things, viewers will be invited to play an enormous floor game called Dump It, which the library identifies as a "contemporary environmental game for all ages." I'm not

w Whitnsy. (November 12 through February 25, 1995). At the New York Public Library for the Performing Arts, "Screams on Screen: 100 Years of Horer Films" will include many photo stills, posters, and documents. Connoisseurs of eamp will appreciate, say, the advertising campaign for The Thing That Couldn't Die (October 31 through April 29, 1995).

kidding

A Salvatore Ferragamo shoe from 'The Italian Metamorphosis.' IN RECENT YEARS, CRITICS HAVE been attacking the way museums present the art—or artifacts—of non-Western cultures. In "Exhibitionism:

"Exhibitionism: Museums and African Art," the Museum for African Art, will contrast the ways such objects are employed in their indigenous cultures with the often sterile, dispassionate presentation in Western museums (October 14

through March 5, 1995).

THE COOPER-HEWITT MUSEUM is mounting the first American exhibition of Dutch modernist design. "The

Dutch modernist design. "The Structure of Syle: Duffer of Syle: Duffer of Syle: Duffer Modernism and the Applied Arts, 1880-1930" celebrates a distinctive national style that combines elements of both the Arts and Crafts movement and modern industrial design (September 13 through February 19.

1995).

History

LOVERS AND HERGES HAVE A role this fail. P.S. I Museum is presenting "U-Mwe de L'Amour (The Winter of Love)," a controversial show that drew big crowds in Paris. More than 30 artists will have their say, which, it's fair to guess, will not include delicately rendered portraits celebrating true love (October 9 through January 8, 1995). In "Readms of Heroisian," in Brocklyn

of Heroism," the Brooklyn
Museum will display 80
Indian miniature paintings
that reflect different ideals of
heroism (October 14 through
January 8). The
American
Museum of
Natural

exhibiting a collection of work from Inner Mongolia organized around that well-known hero and connoisseur Genghis Khan. It's called "Empires Beyond the Great Walt: The Heritage of Genghis Khan" (September 16 through November 27).

AT THE NEW MUSEUM OF Contemporary Art, Bob Flanagan, who suffers from cystic fibrosis, will present an installation called "Visiting Hours," modeled after a hospital room. Flanagan argues—in collaboration with his companion, the photographer Sheree Rose—



A piece at the National Museum of the American Indian.

that masochistic pleasure can be a life-affirming response to physical illness (September 23 through December 31).

NEARBY, THE NEUBERGER Museum of Art in Purchase, New York, will show its great collection of paintings by the renowned colorist Milton Avery, in recognition of the thirtieth anniversary of his death (September 11 through November



in Washington, is the National Gallery exhibition "Robert Frank: Moving Out," which will include not only



From 'Garbage!' at the Public Library.

the artist's famous photographs of the fifties, which seemed to capture America at mid-century, but his subsequent more introspective work, which is not nearly as well known (October 2 through

Why you should see my art show

James Danziger owner. James Danziger Gallery "We're doing a show in November called 'Masterpieces

of Hollywood Photography: Portraits From the Private Collection of John Kobal.' He was the leading authority on

Hollywood photographs. The studios were throwing away negatives and prints, and he rescued masterpieces. When he started collecting , he worked backward: he became interested in the stars, then their pictures, then the photographs. He went from fan to historian." (130 Prince Street.)

André Emmerich owner, André Emmerich Gallery "I'm most excited about our ow 'Some Even Newer Paintings'-of David Hockney's most recent art. Someone called his works stage sets for operas not yet written. And that's what they are, as far as any abstract picture can be id to be about something. ey're extraordinary." (41 East 57th Street; opening September 8.)

December 31). MARK STEVENS

Galleries

MAYRE THE STRANGEST THING about the gallery scene is how little it has changed. The grand old players stagger on, and remarkably few galleries have actually closed. And this season's art? A look at what's ahead does show some patterns: a more emotionally complex approach to political issues: an accelerating use of technology; and a

renewed interest in painting, spearheaded by Klaus Kertess, the canvas-friendly 1995 Whitney Biennial

Bomb fuses burning away text, a hospital bed bristling with sharpened pencils: L. C. Armstrong's art speaks with a power that eludes some theory-whipped fellow travelers. She injects something personal and deeply felt into the cool. mechanical language of Minimalism, much the way she seals her wounded materials beneath a smooth resin surface. Armstrong is also putting some offbeat stuff in this show. She once made ends meet by painting vans, and now she's picked up her airbrush again to paint some lyrical landscapes. (September 8 through October 8: Bravin Post Lee. 80 Mercer Street.)

Nancy Grossman's leather heads became icons in the seventies. Grossman has been diligently working through her near-eclipse in the eighties and, after a successful 1991 retrospective at Exit Art, is finally returning with new work. collages inspired by aerial views of volcanoes. The voyage from bondage to collage is not as odd as it sounds: Grossman began her career with strangely erotic metal assemblages, and even her S&M heads show an eye for combining materials. (September 10 through October 15; LedisFlam, 130 Prince Street.)

Last year, the Public Art Fund put those Botero

sculptures on the Park Avenue medians. This fall. the fund takes a step toward redeeming its reputation by installing Judith Shea's The Other Monument across from Saint-Gaudens's monument to General Sherman at Grand Army Plaza; with an accompanying retrospective at Shea's dealer, Max Protetch. (The Other Monument: through August 1995 at Fifth Avenue and 60th Street. "Selected Works, 1979-1994": September 10 30-foot-long computergenerated canvas. (September 10 through October 8: Tz'Art & Company, 28 Wooster Street.)

Matthew Abbott derives his luscious abstraction from rearranged sections of London Times crosswords. This show was originally scheduled for December, but the response was so strong that loe Fawbush and Thomas Jones, two of lower SoHo's leading lights, moved the date up to September.



A Per Kirkeby oil.

through October 8: Max Protetch, 560 Broadway, at Prince Street.)

"Defining Color" opens the season for Tom Zollner and Fredericke Taylor's yearling lower-SoHo gallery. At times lurching wildly from Donald Judd to Byron Kim, the show includes bio-cyberpunk work like Bill Scanga's neon-wired frogs and Barbara Kasten's

(September 10 to October 12: Fawbush Gallery, 76 Grand Street.)

Take vintage photographs by Bill Owens, a cult figure for his deadpan 1970 document of a California subdivision. Suburbia, Add veteran conceptualist Vito Acconci. notorious for (among other things) Seedbed, a 1971 "installation" during which



'Roof & Mirrors,' by William Klein, at the Howard Greenberg Gallery.

he masturbated beneath the Sonnabend Gallery's floor. The result: this fall's opening show at American Fine Arts. dealer-curator Colin de Land's roost as the mad scientist of the lower-SoHo scene. As for Acconci, the gallery says it's still in the dark about his plans, which is probably a good thing. (September 17 through October 15; 22 Wooster Street.)

Everybody's weary of 'political" art that, as The New Yorker's Adam Gopnik memorably put it, mistakes notoriety for influence-not to mention significance. This group show, on the other hand, laudably brings together three artists who deal with political terror in ways that are never trite or shallow. The star of the show is Doris Salcedo, a Colombian whose compacted assemblages of household objects express the unutterable grief and loneliness of the bereaved. Also Northern Irish photographer Willie Doherty

and Palestinian conceptual artist Mona Hatoum. (October 15 through November 19: Brooke Alexander, 59 Wooster Street.) "You won't believe me."

says curator Claudia Gould. "but the idea came to me in a dream." Gould, the new director of the Artists' Space, was describing her Music Box

Project—a tremendous group of artists collaborating with Reuge Music of Switzerland, John Cage composed "Extended Lullaby" just a month before he died; Vito Acconci made a plastic vest with 30 tune-playing pockets. Nam June Paik used a composition he wrote in 1954. He put it inside a vintage TV set whose video screen monitors the music-box mechanicals inside. Says Gould, "It's a bit like the Yule Log." Also John Cale, Joseph Kosuth, Laurie Anderson, and Kiki Smith. (November 10 through January 7, 1995; the Equitable Gallery, 787 Seventh Avenue, near 51st

abstract painter or just a big fish in a very small Danish pond? Dealer Michael Werner makes the case for Kirkeby while shedding some unexpected light on the artist in this show, which focuses on early work, from the sixties. At the time. Kirkeby started to use "Pop" imagery in a way that evolved into his personal language of abstraction, (November 10 through lanuary 14, 1995; Michael Werner, 21 East 67th Street)

The jury on Per Kirkeby is still out: Is he a great

Street.)

These three female artists-Hannah Höch, Käthe Kollwitz, and Jeanne Mammen cleaved to their own personal vision rather than waste their

talents in political pursuits like so many of their male colleagues. Kollwitz is the best known, but her work is a gluey porridge of warmedover Expressionism and humorless socialism. Höch. on the other hand, is a revelation: Her riotous photomontages freely mix body parts of different races



Hannah Höch's 'Promenade'

documentary photos, and contemporary graphic art. Mammen was a leading magazine illustrator of the day; her work sheds much light on the "new woman" of the twenties. A museumquality show from the top specialist on prewar Austrian and German art. ("3 Berlin Artists of the Weimar Era": September 13 through November 5; Galerie St. Étienne, 24 West 57th Street)

Louise Bourgeois has done much of her best work for Peter Blum with her delicate. intense print portfolios. Now, on the eve of her print retrospective at MOMA, Bourgeois is doing a major installation at the stunning SoHo space that Blum opened last year. The two "Red Rooms" develop the "Cells" series that Bourgeois created for her Brooklyn retrospective: vitrinelike "rooms" filled with "artifacts" that resonate with complex symbols and metaphorseroticism, loss, anxiety, the passage of time. (Louise Bourgeois's "The Red Rooms"; September 17 through mid-December; Peter Blum, 99 Wooster Street.) Howard Greenberg,

photographers like William Klein say, is their kind of photography dealer, and they've rewarded him by joining his gallery in droves. Almost any show here is

What I'm looking FO

"The show at Lincoln Center at the Vincent Astor Gallery called

'New Performance in Found Spaces.' It's photographs by Tom Brazil and Dona Ann McAdams, opening September 16."

"I look forward to seeing the newly rearticulated animals at the Museum of Natural History, which should make everything else in town look meager. And I look forward hopefully to the Cy Twombly retrospective, which my friend Kirk Varnedoe has organized at MOMA, since it promises to show how in our time the sublime fell in love with the simple, and reintroduce us to one of the few beautiful ghosts still at large in the machine of late modernism."

IERRY SALTZ

"Times are tough, but galleries are still doing a great job. I'm especially interested in a batch of younger or newer artists, amo them Peter Doig at Gavin Brown's Enterprise, Luc Tuymans at David Zwirner, and Kara Walker at the Drawing Center.



worth seeing, but December's "Outside Fashion: Style and Subwersion" should be special. It plots the expansion of fashion photography from the illustration of an outfit to an expression of mood—one where the pictures often have little to do with clothes. With

works by Klein, Lillian Bassman, Munkacsi, and others. (December 9 through January 14; 120 Wooster Street.)

Rebecca Horn's idiosyncratic technophilia and oddly human wit made for a compelling retrospective at

the Guggenheim last fall.
This November marks her
first solo show since then
with her New York dealer,
Marian Goodman, and is
eagerly awaited. (November
1 through December; 24
Wact 57th Street)

West 57th Street.) If Claus von Bülow were a painter, he would probably look like Bernard Boutet de Monvel. As he donned his dinner jacket for another night with the Whitneys. Vanderbilts, and Astors, De Monvel would say, "Ie vais à mon bureau" ("I am going to my office") and proceed to titillate potential sitters in his purring French. "It was like shooting fish in a barrel." said one observer. De Monyel's aloof self-regard made him a perfect match for his subjects, whom he painted with an almost total lack of passion, Barry Friedman, a specialist in

kind of campy "Park Avenue Perverse"—he previously rediscovered Tamara de Lempicka—is putting together the first major U.S. show since the artist's death. ("Bernard Boutet de Monvel: Paris/Morocco/New York"; November 1 through January 7, 1995; 851 Madison



'Volcano Dream-Destruction Dream,' by Nancy Grossman.

Avenue, near 70th Street.) Michael Zwack is an unsung hero among New York painters. Perhaps the quiet subtlety of his work was drowned out by the huckstering Salles and Schnabels of the eighties. Zwack's images-often taken from his many travels in Central America-at first seem very ordinary and then slowly reveal their layers. their lush surfaces of raw pigment. (Curt Marcus Gallery: November 18 through December 23; 578 Broadway, near Prince

Dealer Sandra Gering loves to provoke. This season, she's scheduled back-to-back shows that take an interesting

Minimalist L. C.

Post I ee

Armstrong at Bravin

angle on technology. In late October, Japanese artist turned robotologist Tare Chiezo displays his bizarre commented the state of the s

Rodney A. Brooks. Then Gering has invited the "X-Art Foundation" to create Ricinformatica, an environment in which visitors must disrobe and wear parangolé, or capes. created by the Brazilian artist Hélio Oiticica. Participants can access the Internet and can also view little plastic vehicles from the multimedia publication Blast (see "Magazines," page 132). You can avoid taking off your clothes. however, by just accessing the gallery online: Try "The

Thing" (modem, 212-431-6787) or dial direct at hero.village. virginia.edu77777. (Taro Chiezo: October 22 through November 26. Bioinformatica: December 3 through January 14, 1995. Sandra Gering Gallery, 476 Broome Street.)

Despite loose talk about an exodus to West Chelsea, only one dealer so far has actually moved: Matthew Marks. Motivated less by rent than by a need for space, Marks is taking a 5,000-square-foot space next door to the Dia Foundation. His inaugural show is a coup for the voutfuld ealer: new

paintings by Elisworth Kelly. the reclusive master of color-field painting. They're all from the past three vears. Marks's hours will be 10 A.M. to 6 P.M. Thursdays through Sundays. And he's keeping the space uptown. (October 29 through January 29, 1995: 522 West 22nd Street.) And from David

Hockney: new gouaches on paper by this grand old war-horse. The work is colorful and serene even for the notably angstfree artist, and it shows the influence of his many recent opera designs—most notably sets and costumes for Plácido Domingo's singing competition on September 17 in Mexico City. (September 8 through October 15; Andre Emmerich, 41 West 57th Street)

There are just too many other worthwhile shows to mention. A place to start is the SoHo block party on Saturday, September 17catch Butoh dancer Min Tanaka with jazz pianist Cecil Taylor if you miss everything else. In general. it's better to follow galleries than to look for shows-find out which places you like and stop by whenever there's something new. Uptown, Knoedler & Company handles many blue-chip postwar artists; this fall it has shows by Robert Rauschenberg, Frank Stella, and Richard



From the Music Box Project.

Diebenkorn, Mayerick dealer

Allan Stone has a beautiful new Upper East Side space. The sinisterly glamorous Gagosian Gallery has shows by Clemente and Serra. The newly renamed PaceWildenstein has a four-star stable, but it rarely inspires great work in them. Downtown, Barbara Gladstone has Rosemarie Trockel, Sperone Westwater has Susan Rothenberg, Paula Cooper has Andres Serrano, Sonnabend has John Baldessari, Ace has works by Norman Bluhm, and Castelli has wire sculptures by the architect Richard Meier. Required viewing among innovative "younger" galleries: Ronald Feldman. Guillaume Gallozzi, lav Gorney, P.P.O.W., Andrea Rosen, Jack Tilton, Caren Golden, Luhring Augustine, José Freire Fine Art, Edward Thorp, David Zwirner, and

the Thread Waxing Space.

JONATHAN NAPACK

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Louis Malle's 42nd St. 'Uncle Vanya'

By lames Kaplai

LOUIS MALLE'S Varya on 42nd Street IS A BOLD LITTLE movie that takes a small but breathtaking dare: It asserts the absolute relevance of Chekhov in nineties America. Not Chekhov the culture artifact, the patron saint om

Malle's film is a hypervivid rendering of André Gregory's life-in-the-theater-soaked staging of Chekhov's Uncle Vanya-a work in perpetual progress that Gregory and troupe (Wallace Shawn, George Gaynes, Brooke Smith, et al.) began performing in loft and living rooms in 1989, for audiences composed of culturally elite friends but also, once or twice, strangers encountered on the subway. (David Mamet adapted the play, basing his script on a direct translation of the Russian text.) From the start, it was a resolutely uncommercial project-as nearly all of Gregory's directing work, with the Manhattan Project and otherwise, has tended to be. The son of wealthy parents, he has always been able to afford to go his own way: The world-wandering theater hippie he seemed to be in Malle's My Dinner With André was "completely true," Gregory says.

But Gregory's life became infinitely more serious when his wife developed cancer and died a few years ago. "That was what drew me to [Vanya]," he says. "I began to wonder if there was anything beyond hope."

Yes and no, says this Uncle Varya. The play is one of Chekhov's most somber, a Becket-like assessment of the folly—and the persistence—of optimism. An inert family sits squabbling on a decaying estate; a desperate intellectual manqué (Vanya) whines; a played-out country doctor (Astrov, the Chekhov stand-in) tries to care. All very Russian, all very Chekhov. But how to make it live now?

Malle eases us into it. Under the soulful urban sound of Joshus Redman's saxophone, Gregory and his actors meet amid the chaos of 42nd Street, then walk into a ruined old vaudeville- and picture palace called the New Amsterdam, where the Ziegfeld girls used to prance ages ago. It's a version of the truth: Vanya's last stop before the film was another decaying theater, the Victory, just across the way. 'I knew I was onto something when Inovie director! Völker Schlöndorff came in one day,' Gregory says. 'He said, 'I love this space.' When I asked him why, he said, 'New York is always in the avant-garde, in Europe, the culture is dying. Here, it's already dead.'

"The Victory wasn't available at the time we wanted to do the movie," Gregory says. "So on the coldest day of the year, we came into the New Amsterdam. There were rivers of ice everywhere, no lights. I thought, This is incredibly poetic. It is like a metaphor for the decay of the theater, the decay of the culture."

What, then, about the fact that Disney began revamp-

ing the New Amsterdam from top to bottom, to the tune of some \$30 million, after Vanya wrapped? André Gregory's thin lips curl into a half-smile. "Given that Ziegfeld was here," he says, "it's appropriate that Disney is coming."

Meanwhile, the theater, with its falling plaster, its ruined bas-reliefs, becomes a lovingly photographed character itself. Much is made of this. "We can't use the stage—the ropes have been eaten by rats," Shawn tells a diether severably. Gregory's trough is shot just as low-

visitor, savoringly. Gregory's troupe is shot just as lovingly, but to far better effect. These are great faces, from Shawn's Vanya to Larry Pine's Astroy to Brooke Smith's Sonya to George Gavnes's Professor Serebryakov and Phoebe Brand's Nanny. The one wild card is Hollywood up-and-comer Julianne Moore (Short Cuts), who is lovely as the professor's young wife, Yelena, but whose diction and performance are sometimes a little L.A. around the edges. With the exception of Moore, no one here is in any danger of imminently landing a major film role-just what makes them so wonderful to watch. This is old-fashioned acting in the best sense.

And yet it's not . . . quite. Malle's intense, inquisitive camera (Declan Quinn is the cinematographer) puts Vanya on

42nd Street in a sublime no man's land somewhere between theater and film. One of the movie's finest moments occurs early on, as backstage chat shifts to a conversation between Larry Pine and Phoche Brand. 'Your looks have faded,' she tells Pine, and our nineties sensibilities are shocked for a second at her bluntness—until the camera pulls back to show Gregory and others smilling, and we realize Pine and Brand are performing a seene from Varva.

The immediacy is extraordinary. "We do it as though it were a completely contemporary American play," of Gregory says. Big emotional scenes are played to the sound of car horns and sirens in the background. At the height of Uncle Vanya's anguish, Wally Shawn quaffs from an 1 \(\frac{\text{W}}{N} \) paper cup.

And Mamet's writing peels away the layers of age and closes the culture gap while retaining respect for the original. (Gracefully, no doubt out of respect for Chekhov, the playwright has included a minimum of Mamet-isms.)

But the movie's keystone is Larry Pine's mesmerizing performance as Astrov, whose soul has been blasted by the poverty, illness, and death he encounters on his daily rounds. It is a performance contributed to by Malle and Gregory, neither of them strangers to suffering. "Remember, Larry," Malle told Pine at one point during the shooting, "in this scene you look with your face, not with your eyes."



Director Louis Malle.

OUIZ SHOW. BULLETS OVER BROADWAY. DISCLOSURE



The moviegoing experience I'm looking forward to the most this fall is seeing Pulp Fiction-again, Quentin Tarantino's postmodernist mind-bender, which won the Golden Palm at last spring's Cannes Film Festival, is one of the great wild rides of recent cinema, an appallingly violent and appallingly funny set of low-life crime stories

set In Los Angeles. The materials of Pulp Fiction are squalid and anarchic-murders, drug taking. betraval-but the form of the movie is as elegant as a rondelet: The three separate stories overlap, and you hear echoes, recurrences, inversions, and at the end, as the stories arrive at formal completion, you think, "This is



loguacious hit men, played by John Travolta and Samuel L. Jackson, who engage in long, almost Talmudic debates over subtleties of behavior and morals before and after the most hair-raising crimes. Tarantino is soaked in movies and in pop; he may be saying that Martin Scorsese's kind of sincerity, in which people suffer over their sins, is no longer possible. Gangsters imitate movies and movies imitate gangsters in an endless chain of knowingness. The miracle of Pulp Fiction, however, is that it's not strangled in self-consciousness. Once the speech breaks free, in long golden arias of profanity, you know that you're seeing something that's never been done before in cinema. -David Denby OSCAR WATCH

GLENN CLOSE MAY WANT TO avoid Woody Allen's latest movie: Dianne Wiest is so funny as a grandly dramatic stage actress that seeing her

performance might make it impossible to tackle Norma Desmond with a straight face. The twenties comedy Bullets Over Broadway teems with other familiar names: Rob Reiner, Chazz

Palminteri, Jennifer Tilly, and John Cusack as an aspiring playwright. "Woody Allen gives you complete and utter freedom," says Cusack, "He doesn't really care what you say, as long as it's in character. When you come in, he's got the shot mapped out, but it's sort of like a ski run. If you want to take some other moguls, you can do it." Featured at the New York Film Festival, (October 14.)

Few movies are more

anticipated than Interview With the Vampire, with Tom Cruise as the charmingly evil vampire Lestat. Director Neil Iordan was ready for a Gothic thriller: "When this book came up, I thought, This is perfect," he says. "I wanted, I needed, to go in the direction of the grotesque. (November 18.)

Following in the footsteps of Katharine Hepburn, Winona Ryder plays the spunky lo in Little Women, director Gillian Armstrong's third attempt to go Hollywood, Armstrong finally may have the right project and the right cast: Susan Sarandon, Trini

Alvarado, Samantha Mathis, Gabriel Byrne, and Eric Stoltz. (December 25.) Hepburn also makes her

presence felt in Love Affair. the Warren Beatty-Annette Bening romance. Though Hepburn acts in TV movies every so often, she was initially quite reluctant to tackle another feature-film role. "I really had to pull her," Beatty says. "It was one of the most enjoyable experiences that I ever had in the movies-getting her to do it and working with her." (October 14.)

Beatty hardly knows how to make a movie without being nominated for awards. and Iodie Foster is the same way. Nell has Oscar writ large all over it, from its origins on the stage (Mark Handley's Idioglossia) to its top-drawer adaptation (William Nicholson wrote the screenplay: Michael Apted directed). Foster has the title role of a backwoods woman completely shut off from the

world until her mother dies. (December.)

Robert Altman is on top of the world. Short Cuts made only a fraction of the money that The Player took in, but he's still treated like a prophet returned from the

desert, still given the chance to move on projects like Prêt-à-Porter, A scathing look at the fashion industry, it has the vast canvas. numerous interlocking stories, and eclectic cast (Julia Roberts, Lyle Lovett, Lauren Bacall, Tim Robbins.

Cruise in 'Vampire.'

Tracey Ullman.

beloved the first time around. (December 21.) Every movie Robert Redford has directed received at least one Oscar nomination. So there's no. reason to expect less from his fourth, Quiz Show, a thoughtful look at the 1959

TV scandal that took away what little was left of America's innocence, It features Ralph Fiennes, Rob Morrow, and John Turturro, who gives a memorable performance as Herbert Stempel, the contestant who helped blow the whistle. "Herb didn't really feel like he was cheating," explains Turturro, "[In real life], Herb

Sophia Loren)

that made him famous and

was actually more upfront about everything. Everybody basically knew what was going on. His dentist knew. His maid knew. His barber knew. He didn't know how to deceive that much." (September 14.)

> BOFFO B 0 X OFFICE

Disclosure. Michael Crichton's novel about sexual harassment. arrives courtesy of director Barry Levinson, who could use a hit after Toys and limmy Hollywood.

Demi Moore is a conniving executive and Michael Douglas the poor schlep who fends off her advances, only to watch Moore brazenly accuse him of harassing her. But don't ask Dennis Miller-a weasely office buddy of Douglas'show he approached his role. "I don't know anything, quite frankly, about acting," he admits. Well, what's the movie like? Steamy? Tension-filled? "I kind of tried to stay away from reading the whole script," he says, "I didn't want to muddy my head. So I know as much about it as you do."

(December 16.) Wesley Snipes plunges into the world of skydiving in the

thriller Drop Zone. This is the first chance for Snipes to carry a bigbudget action flick since Passenger 57 helped raise his asking price. John Badham directs, and Gary Busey looks to raise his profile, à la Tommy Lee Jones in Under

Siege. (December 16.) Jim Carrey's amazing rise continues. His new pic Dumb and Dumber has jumped into the end-of-the-year fray. The comedy stars Carrey and Jeff Daniels as two dopes trying to return a briefcase stuffed with cash to its rightful owners. (December.)

As Albert Einstein. Walter Matthau has a very high I.O., even when it comes to matters of love. His niece (Meg Ryan) plans to marry an egghead, but Einstein and his fellow scientists have their eve on a sweet mechanic (Tim Robbins). "They try to fob him off as a genius," says director Fred Schepisi. "The scientists have him around a bit to discuss this thing he's supposed to have discovered: cold fusion." Not that again, surely. "Actually, someone at Princeton came up with

something while we were there filming," he laughs. "I'm hoping he

continues. It will make the movie very spot-on," (December 9.) The romantic

comedy Junior reunites director Ivan Reitman with Arnold Schwarzenegger and Danny DeVito, and gives him a chance to work with Emma Thompson. Here, Thompson is a scientist who develops an interest in Schwarzenegger, while he develops an

Why you should see my movie

Scott Rudin (producer): "You should see Nobody's

Fool for Paul Newman. When I read the book by Richard Russo, I only wanted to do the movie with Newman. It was a chance to deliver him as a summation of all Paul Newman characters-he plays a 60-year-old reprobate, and it's Hud and Harper and The Hustler redux. In Nobody's Fool,

you get to see a great artist at the peak of his talents. Besides Newman, Nobody's Fool is also a visual record of the worst winter in the history of New York. Watching the movie is like living through slush: seventeen snowstorms, and we've got them all."

Quentin Tarantino (director): "You should go to Pulp Fiction to see John Travolta roll a cigarette, to see Samuel Jackson's Afro.



the opening credits and to watch Uma Thurman dance by herself to Urge Overkill. You should go to see Tim Roth and Amanda Plummer as the ultimate couple and to listen to Christopher Walken's monologue. You should go to Pulp Fiction for the small things. It's a big movie, but when John Travolta says, 'Ooookaaay' into the intercom, it cracks me up every time."

Elijah Wood (actor): "My new movie [The War] is very funny. It's got some heart-stopping moments and some very touching moments, so there is

something in it for everyone, it was a enging role, because there was a lot of sad stuff, like one scene where-no. I can't tell you that."

> interest in having a baby. "We could really camp it up and go for cheap laughs, but it's not like that," says Reitman, "It's not silly, It's under control, and it evolves in a beautiful way." (November 23.)

Nora Ephron's latest, Lifesavers, takes place in a Venice California suicideprevention center on Christmas Eve. Word from the set is that Juliette Lewis gives one of her funniest, most appealing performances. Steve Martin is merely effortlessly good.



Iodie Foster

in 'Nell.

(December 16.) Kenneth Branagh brings to

life Mary Shelley's Frankenstein. Expect a nerverattling performance from Robert De Niro as the monster. Expect the beautiful Helena Bonham Carter to be frightened. And expect a buffed Branagh to deliver as many or more Gothic chills and swooning romance than Francis Ford Coppola's wigged-out, blood-soaked 1992 take on Bram Stoker's Dracula, (November 4.)

James Carville and Mary Matalin might enjoy Speechless, a political comedy about two rival speechwriters (Michael Keaton and Geena Davis) who fall in love. Which is the Democrat, and which is the Republican?



Ralph Fiennes, Christopher McDonald, John Turturro in 'Ouiz Show.'

in turn, against a madman (Malcolm McDowell) who threatens the universe. Director David Carson poohpoohs any suggestion that other cast members might be unhappy with its focus. "I think the cast is very wisely thinking, Well, if we make this into a wonderful movie, then there will be a lot more movies which will

hopefully focus on the other characters." (November 18.)

In The War. Ion Avnet's follow-up to Fried Green Tomatoes, there's more than one battle going on. A father (Kevin Costner, in a supporting role) tries to adjust after returning from the war in Vietnam. while a group of kids-including Elijah Wood-fight over a treehouse. Avnet described one boy with an especially creative approach to acting. "We would sit there and wonder, How is he going to find another way to hide his face from the camera? It was amazing," Did the

kid ever loosen up? "Nope. He hid his face the whole movie." (November 11.) IN ITS OWN

CATEGORY

Ed Wood, DIRECTOR TIM Burton's black-and-white homage to the cross-dressing auteur behind awful fifties movies like Plan 9 From Outer Space and Glen or Glenda, is odd and endearing. Notable among the terrific supporting cast is Martin Landau as a morphine-addicted Bela Lugosi and Bill Murray as

Bunny Breckinridge, Sarah Jessica Parker plays Dolores. the girlfriend of Wood's (Johnny Depp) who never quite got over seeing him in drag-iust as Parker's never gotten over Depp. "Johnny looks, by the way, beautiful, which is disheartening," she says, "He's so beautiful as a man and then he's so beautiful as a woman, and you think, I can't compete." (September 28.) SMALL BUT

G 0 0 D

I Like It Like That, ABOUT the travails of a young black-and-Latino couple, is a terrific debut for Darnell Martin (October 14)

British director Ken Loach delivers another wrenching drama, and Crissy Rock gives an amazing performance in the fact-based Ladybird, Ladybird. (December 9.)

With Red. Krzysztof Kieslowski concludes his trilogy based on the colors of the French flag, ending on a marvelous and inspired grace note, (November 25.) Frank Darabont delivers a

promising feature-film debut with The Shawshank Redemption, the Stephen King story of a convicted murderer (Tim Robbins) and his friendship with a prison lifer

Irene Jacob in 'Red."



(Morgan Freeman). (September 23.)

NEW YORK FILM FESTIVAL

TWO OF THE BEST FILMS OF THE year open and close the festival: Pulp Fiction and Hoop Dreams, an exceptional documentary that looks at five years in the life of talented high-school athletes dreaming of the NBA. There's equally intriguing fare during the run of the festival, September 23 to October 9. Hal Hartley's latest. Amateur, has Isabelle Huppert as a former nun who writes for a porn magazine. Already pegged as a crowd-pleasing favorite is Strawberry and Chocolate, a comedy set in Havana that details the romance between David, an uptight college student, and Diego, an older, openly gay, and far more cosmopolitan man, Italian



Dianne Wiest and John Cusack in Woody Allen's 'Bullets Over Broadway.'

director Nanni Moretti, voted Best Director at Cannes. shows Caro Diario.

WILD CARDS

TOMMY LEE IONES HAS A perfect, meaty role as Cobb. the bigoted but supremely talented baseball star. Sports auteur Ron Shelton wrote and directed. (December 25.)

There's another Stephen King adaptation, this one from the novel Dolores Claiborne. Kathy Bates is a murderer, and Jennifer Jason Leigh is her journalist daughter who tries to understand, (December 23.)

Paul Newman is Nobody's Fool, but he plays Sully, a down-on-his-luck construction worker in a down-on-its-luck Hudson River town, Robert Benton directs: Jessica Tandy, Philip Bosco, Bruce Willis, and Melanie Griffith star.

"Geena's the Democrat," says co-star Christopher Reeve, "and Michael will basically write for anybody-whoever pays the most." And Reeve's role? "I'm Geena Davis's fiancé, a war correspondent known as Baghdad Bob. Whether there's any resemblance to the Scud Stud, I leave you to guess," (December 16.) The plot of Star Trek:

Generations seems sensibly action-oriented. A rip in time brings together Captains Kirk (William Shatner) and Picard (Patrick Stewart); they unite,

What I'm looking forward to

I see Reseath at producer/president, Tribece Productions "Frankonstein, Not just because Bob IDe Niro) is in it. I'm a luge fan of Kenneth Branagh (the director and co-star). It's Mary Shelley's Frankonstein, and from that point of view, I think it will be Interesting. The script was serrific."

Arnatus I sadori chairvoonan, Columbia University film division "Artona Dream, because the previous film of the director Emir Kusturica—Time of the Gypsice—is one of the most magnificent movies I've seen. And the cast mix—Johanny Bepp, Jerry Lewis, Faye Dunanay, Lilli Taylor—counts quite intriguing!"

"Not withstanding our own films, Bullet Dore Broadway, Pulp Fiction, Prêt-à-Porter, and The Crossing Guard, Robert Redford's Quiz Show is top on my list. He is one of our great American directors and a man of vision and Integrity."

(October 28.)

The supremely talented Meryl Streep, reportedly tired of conventional Meryl Streep roles, continues to search for big grosses and the clout that brings. She'll try not to get wet on The River Wild, a modest 'troubled family in trouble on the water' thriller directed by Curtis Hanson. (September 30.)

T. Coraghessan Boyle's tale of health-obsessed cereal magnate John Kellogg (Anthony Hopkins) is served up by director Alan Parker. Taking The Road to Wellville is Matthew Broderick, who thought of his character as "a 5-year-old, a little kid who had failed his potty training and was sent someplace to be fixed," At one point, to help him focus, Broderick used a vivid memory from his childhood. "I was painting with a lot of intensity," says Broderick, "painting a big piece of paper on an easel, and spilling so much paint that it was running all over my shirt, my shorts, and running down my leg, and it gave me some kind of clue." (October 28.)

Twenty-three-year old Kevin Smith wrote and directed **Clerks**, an audience fave at the Sundance festival that details a day in the life of two friends. One is a fairly responsible clerk at a convenience store; the other, a stunningly rude video-store employee. (October 21.) Jean-Claude Van Damme is

Photographs: top, David Appleby/Tri Star; bottom, Touchstone Pictures. still looking for the hit that will turn him into a star. Maybe Street Fighter will do the trick. It marks the directing debut of Steven E. de Souza, the scribe behind Die Hard and its sequels. No stranger to giving orders (he worked as a producer on Simon & Simon and Knight Rider). De Souza savs his lawyers suggested he take an order from the United Nations and eliminate references to it in the movie. "We showed the U.N. successfully waging a war, rescuing hostages, and feeding hungry children." he says, "I guess it was so contrary to their public image that they worried people would get confused."

(December 23.)

D U E L I N G S A N T A S

WHY REDO Miracle on 34th Street? Producer John Hughes has argued that the original had a terrific Santa in Edmund Gwenn but was noticeably lacking elsewhere. He's countered early criticism with the dead-on casting of Richard Attenborough as Saint Nick. (November.)

Home Improvement's Tim Allen plays a divorced father who temporarily takes over for Santa. In The Santa Clause, that entails battling a weight gain of about 200 pounds and handling labor relations with all those elves. I think we came up with real gem, 'he says, 'Disney was not looking for what this is. We came in under budget, we did in of time, and we worked our asses off." ((November.)

O D D S A N D E N D S
STALLONE (SYLVESTER) AND
Stone (Sharon) team up in

The Specialist (October 7)... Sigourney Weaver seeks revenge in Roman Polanski's Death and the Maiden (December 25)... Claude Chabrol descends into L'enfer with Emmanuelle Béart, which doesn't sound so bad (November)... Dana Delany grabs a whip in Exit to Eden (October 14)... Marisa Tomei only has eves for



Kenneth Branagh and Helena Bonham Carter in 'Frankenstein.'

You (October 7).... Miranda Richardson and Willem Dafoe come and go, talking of Michelangelo in Tom & Viv (December 9).... Kurt Russell and James Spader iump into Stargate, a massive space opera" (October 28).... Jennifer Jason Leigh tosses bons mots in Mrs. Parker and the Vicious Circle (November 23).... Albert Finney is A Man of No Importance, a Dublin bus conductor who dreams of mounting a production of Oscar Wilde's Salomé, not to mention the handsome young bus driver (December).... Mira Nair persuades Marisa Tomei and Anjelica Huston to become members of The Perez Family (December).... lames Woods has a very high I.Q. (just ask him), but he can't escape Curse of the

Starving Class (October 28).





A Scene Is Made

By Martin Kihn

THEY CALL THEMSELVES THE HUMANS, PERHAPS WITH a touch of irony. They are two enormous brothers in matching sideburns, horn-rim glasses, and black Nehru jackets—identical twins, except that one of them has bright red hair, the other bright green. They assume the stage of the Fort on Avenue A blowtorch their way through a song called "Mr. Unstable," one playing woodblocks, the other on cranked, distorted guitar.

The twins are followed by a doughty guy with a keyboard playing a song called "I Need I I Bad" (rhymes with "This is the longest stretch without it that I have ever had"); a woman who sings a Springsteenesque ballad of despair and frustration ("Not only do you get the despair, you get the frustration," she explains); and a pensive young man named Josh, who wails about gender confusion, somehow managing to rhyme "nirvana" with "piranha."

It's Josh's first time here, and he's made an impression. Poised by the side of the stage, within the red wash of stage lights, the elfin thirtyish emcee who goes by the name of "Lach" hoists one of the hand-lettered signs he keeps stowed for such moments: cool thyme applause.

Then, as Josh finishes his song, Lach asks, "You want a gig?"

"Yes" is the inevitable answer.

"Well, you got one, buddy." Before Josh can even respond, Lach flashes a grin at the crowd. "See, my friends—that's how it happens here."

Open-Mike Night at the Fort, located in the Sidewalk Café at the corner of 6th Street and Avenue A, doesn't look like a place where Stars are born. It's a cramped and dingy clubhouse, its walls decorated with old French horns, accordions, and ukuleles. The open mike, held every Monday night, is billed as an "Anti-Hootenanny" to ally it with the self-styled "anti-folk" movement, and it gives budding performers a chance to audition for the rest of the week. The hyperkinetic Lach (rhymes with "snatch") books six shows a week with at least four acts apiece, many of whom played first on a Monday. Since founding the Fort ten years ago, Lach has turned it into a genuine "scene" in an era with few. Lacking the d-ecor or cachet of such venues as Cafe Sin-é and the Mercury Lounge, the Fort nonetheless boasts an impressive roster of

talent, albeit often raw. Over the years, the Fort

has helped to spawn such notable singersongwriters as Beck, Michelle Shocked, Brenda Kahn, Cindy Lee Berryhill, Paleface, and King Missile, all of whom have had deals with major record labels. (Beck's Mellow Gold, including the hit single "Loser," reached No. 13 on Billboard's best-selling-album charts earlier this year.) Within the past few months, Nicolas Cage has dropped by, and Liv Tyler, daughter of Aerosmith's Steven Tyler, has become a regular. Melanie Hutsell, late of Saturday Night Live, recently guest-hosted an evening, "I really like what Lach has done," says Brenda Kahn, who is about to start a national tour with Jeff Buckley. "He's made the Fort into a happening place. He's really got a lot of talented people there who are doing their own thing. He's held together the acoustic-music scene that wasn't out of a folk root but out of a punk-rock root.

Composer Paul Scott Goodman, who has performed his one-man musical works in progress at sites from Don't Tell Mama to the Village Gate, says, "It's not one of those scenes where everybody's backbiting, though I suppose that'll come when the money comes. People like to hear words again, with just an acoustic guitar."

"I can't think of any place like it," says Paleface, whose self-titled debut was put out by Polydor in 1991. "Everything's really splintered right now. I don't know what the reason is. Lach is excellent at spotting talent when it's maybe a little raw. We all call him the Pooh-Bah now."

Lach has always seemed most adept at cultivating a buzz. When his own debut album, Contender, appeared four years ago, Spin declared that it "arrives with the kind of mythmaking that announced the young Dylan at Folk City or Jimi Hendrix's debut in London." (The label went bankrupt, and the album, nowhere.)

"He's the self-proclaimed king of selfpromotion," says Tom Goodkind, a respected downtown producer and promoter who used to play with the Washington Squares. "He's built a whole scene around himself. He's doing anyling that any kid could possibly do to be a rock star. He has the raw guts—but I don't think it matters. I think he's the last true punk."

The last true punk learned very early the value of a healthy antagonism. Growing up in Brooklyn, Lach wrote and staged an alternative to his



"You can't be too crazy for the Fort. You can only be not crazy enough. Then we don't want you here."

school's official musical. Later, during a year at SUNY-Purchase, he led a student takover of the administration building, more from boredom than from political conviction. He spent a year in Las Vegas, where, he claims, he tested LSD for the Mafia and, high, staged mock guerrilla raids on fast-food restaurants, dressed as Darth Vader. Back East, he eventually put out a record with a band called the Proper id, which received airplay on WNEW-FM in New York.

At the time, during the mid-eighties, aspiring singersongwriters descended on MacDougal Street on Monday nights for the open mikes at the two premier acoustic-music venues, Folk City and the Speakeasy. Lach joined them after his band broke up, jamming on the square brick planters on Minetta Lane, the alley behind Folk City. "The open mike was full of people in their thirries," recalls John Hall of the band King Missile, "and we were in our teens and early twenties. It seed like we weren't taken as seriously because we were younger and not established at all."

Tiring of the antipathy his Sex Pistols-influenced songs engendered, Lach decided to convert a loft on Rivington Street on the Lower East Side into an illegal club, dubbing it the Fort after the Akira Kurosawa film The Hidden Fortress. Lach says the neighborhood was so bad that the Daily News called his block the most dangerous in New York. For many, that was part of its charm.

"A lot of the people in the West Village scene were suburbanites commuting in on Monday nights," says singersongwriter Roger Manning. "On the East Side, I came up against people who were more urban, more driven."

When the cops shut it down a year and a half later, Lach moved the Fort to a bar called Sophie's, located where the Sidewalk Café is today. And one night in 1989, he received a visitation from Bob Dylan. "He had a scarf over his face." says Lach, "I called him Scarf-Face. He stayed for a bunch of songs. And he did visit me again a couple of months later, during the New York Telephone strike. At home, At my place." Sworn to secrecy, Lach will say only. "The King is an unusual guy, If he turned into a bird in front of my eyes and flew away, I wouldn't

be surprised."

By 1990, Lach finally seemed poised to launch his career as an artist. Danny Goldberg, the former rock critic who managed Nirvana and the Lemonheads and now heads Records. Atlantic signed him to his Gold Castle label. which promptly went bankrupt, triggering a sad sequence of events apartment, lost love) that prompted a forlorn Lach to shut down the Fort and move to Francisco. While there, he started up a West Coast anti-folk scene at a club called the Sacred Grounds in the upper Haight. A year ago, he returned to New York and resurrected the Fort at the Sidewalk.

As an emcee, Lach is a manic combination of Letterman and Butt-head. On this Monday, he starts with a song called "Sassy," about Sassy magazine. Later, he performs a stream-of-consciousness monologue on Jim Morrison as Batman (in honor of The Doors's Val Kilmer being cast in the role) and a hilarous mock-Beat poem consisting solely of the names of different kinds of coffee. Interspersed among the acts are parody commercials for "Eddie's Air Guitars" and "Nick's Paling Salon," for people who have "gone away to the islands and come back to the East Village with an embarrassing tan."

Lach's sidekick is Zane Campbell, a darkly handsome singersongwriter in his mid-thritis who's best known for his song "Post-Mortem Bar," which appeared in the 1990 film Longtime Companion. Campbell has been a Fort mainstay since the Rivington Street days, and he shares with Lach both antisocial tendencies and career misfires. Recently, he was banned from Sin-6 for being 'too loud' the thinks the real reason was a song he sang called "Crystal Meth"). On Tuesday and Sunday nights, Campbell assumes Lach's emcce duties.

"The Fort has always been about the same thing," says Campbell. "It's all the weirdos who you'd never see anywhere else. That's what we're looking for. You can't be too crazy for the Fort; you can only be not crazy enough. Then we don't want you here. Then we say, 'Go west, young folkie."

Amid the throng of show-business wannabes—which shows no signs of thinning, even four hours after assembling—Lach and Campbell come across as wise elder statesmen, emissaries from the land of true punk.

"I love Lach's little teeny-tiny legs," says Mimi Cohen of Gene & Mimi, waiting for her turn to play. "I just want to give him warm milk and put him to bed and watch him sleep."

"He brings out our maternal instincts," agrees the thickly bespectacled young woman sitting next to her. "He's like Puck."

"Did Puck run a club, too?"

"No, in Midsummer Night's Dream. Puck ran the forest." "Well," says Cohen, surveying the room, "it's definitely a zoo."

EAR CAN HOLD YOU PRISONER. HOPE CAN SET YOU FREE.



SHAWSHANK R E D E M P T I O K

AFRANK DARABONT — TIM ROBBINS MORGAN FREMAN THE SHARYSHANK KEIDENFRICH SCIGNATION WE HAN SACIET LIAVE — SEAL AND AMES WHITMORE A SHOOT THOMAS NEWMAN — RICHARD FRANCISERICE — TRANC DARABONT — FRANCISERICE — TRANC DARABONT — RICHARD FRANCISERICE — TRANC DARABONT — RICHARD FRANCISERICE — THE THE STATES THIS FALL — FRANCISERICE — COLUMBIA — THE ATTERS THIS FALL — THE THE STATES — THE ATTERS THIS FALL — THE THE STATES — THE THE STATES — THE STATES

BOB DYLAN, JOHNNY CASH, MORRISSEY, HOLE



Give iron punk Henry Rollins points for naming James Brown as his role model (the hardest-working band in show biz is a standard few rockers dare to embrace), but know that there's a scrawnier, less clean-living outfit from Chicago that actually walks the walk. Ask any witness. The Jesus Lizard is, simply put, the hardest-rocking live band in the world. Like some legendary chitlin'-circuit blues group reborn as a quartet of white, beerguzzling grease monkeys, the Lizard spends most of its waking days on the road-putting in show after show of stage-diving, self-immolating, ear-hammering guitar rock. The strangled lyrics of the rubber-faced vocalist David Yow traverse a landscape of suburban paranoia that makes the Smashing Pumpkins sound sunny, and his whiskey-powered stage antics cross early Iggy Pop with Freddy Kruger, Behind, beneath, and around him chug the raw, rock-solid blues abstractions of a band widely regarded as the true Rolling Stones of the nineties. And for good reason.

this year, releasing the record We'll Be Together Again (Blue Note) and singing at Carnegie Hall. Horne's voice is in great shape, and at 77, her dramatic readings of the classic songs on Together-many of them written by close friends who are now gone-couldn't be more moving. The great songwriter Billy Strayhorn, a friend of Horne's for decades, gets special attention, as Horne sings five of his songs and, she says, thinks of him and other departed loved ones for her rendition of the title track. Fans remembering last year's reemergence at Lincoln Center-in which she ended a twelve-year performing hiatus to sing a tribute to Strayhorn-won't want to miss the second chapter of Horne's triumphant return. (Carnegie Hall; September 16 and 17.1 -Chris Norris perfectly viable reading. Whether he's kidding or not, solipsistic despair was never so catchy, (September 19 and 20: sold out.)

COURTNEY AS YOKO? GET OUT. Courtney as Medea? Yeah. whatever. Courtney as rock god? Definitely, Wallow if you like in one of the most tragic and sensational rock résumés in recent history, but don't miss the fact that Ms. Love leads one of the most ferocious rock bands around. Much has been made of the title of Hole's brilliant Live Through This-as a bitter foreshadowing of husband Kurt Cobain's suicide and, two months later, bass player Kristen Pfaff's overdose. More to the point are its smart, incendiary songs, earthshaking sonics, and riveting lead singer. With her clamoring guitars and babydoll dresses. Love throws out a booby-trapped package of punk-rock glamour, plunging headlong into the world of pop rather than shrieking on its outskirts, and making one of the year's best rock records. What else from a woman who went to reform school for stealing a Kiss Tshirt? (Tentatively scheduled for the Academy, September 21.)

THE BARBRA STREISAND OF THE

Xanax set, the Elvis of more.

Hordes descend upon his

rending his garments and

lithesome form at concerts,

clinging to his legs. Girls and

extremes without so much as

a wink. This is the man who

once sang "I am the son and

the heir" and made "I am the sun and the air" seem a



Lena Horne.

boys scream inconsolably for the tortured celibate, begging to share his world of pristine sorrow. And now he's playing Carnegie Hall, so there must be something to it. Well, there is, sort of. In addition to gaunt good looks and a winningly phlegmatic croon, Morrissey's blessed with an arch, if subtle, sense Just don't stand near the stage. (Irving Plaza; October 1.) of humor. At least we think The stately Lena Horne returns to both the studio and stage he is. As front man for the Smiths, the professed Oscar Wilde disciple wrote such benchmarks of wuss-core as "Heaven Knows I'm Miserable Now" and "Please Please Please Let Me Get What I Want," tunefully pushing tragic romanticism to delightfully absurd

THOUGH SOMEONE ONCE compared it to the sound of a cow with its leg caught in a fence, others heard the Voice. Three decades later, Bob Dylan remains an enigma, somewhere between a genius, a mystic, and the uncle you have to keep away from the sherry. Two things are certain. He's a master of phrasing-working that voice like a folk Sinatra-and he's got the largest chapter in pop's anthology of true poetry. (Roseland Ballroom: October 18 and 19.) FOR ALL THE HEARTS SHE stirred with her righteously Afrocentric Plantation

Lullabies, Me'Shell NdegéOcello ("mee-shell enday-gay o-chello") probably puzzled just as many by gamely slapping her bass with John Mellencamp. No matter-Me'Shell is all about surprises. Like the fact that she's a monstrous bass player yet can sing like Nina Simone. Like the fact that she's an original voice, yet she's signed to Madonna's label. At 26, she's a seasoned session player, an incisive theorist of racial identity, a gifted song-crafter, and a lesbian mother. And while not necessarily contradictions, these do make for a performer who challenges dozens of pop conventions almost without raising a finger. And when she does raise a finger, especially onstage, audiences

tend to go rather nuts. A soul diva, love poet, black revolutionary, and fly M.C., Mc'Shell is eligible like no one else. (Irving Plaza; September 9.)

HE STILL GETS BY with a little help from his friends, and thousands of mud-clad acquaintances. Joe Cocker relived his

Cocker relived his
Woodstock glory some
weeks ago and returns to
howl and croon in New York.
Once something of a British
Ray Charles, he's now either
a compellingly ravaged soul
singer or an adultcontemporary balladeer,
depending on which
Woodstock you went to.



Michael Dorf founder, the Knitting Factory "The Knitting Factory in the



last eight years has established itself as the home of new music. It's been a small club on Houston. The

new space [74 Leonard Street] is going to be accessible to a wide variety of people, an open-armed type of club. More important than the size is how intimate the two rooms will feel. I don't think people will ever think of us as a big club, maybe as a comfortable, homey-type club. I'm most interested in moving so we can have clean toilets and clean and fresh cold air with a good exhaust Everything is only going to improve. There's no timate reason for saying, Well, I liked the old place more," "

(Irving Plaza: September 20.)

OUTE POSSIBLY THE FASTEST band on the planet, Napalm Death is less music group than touring toxic event. Staff metronomes have clocked their tempos at 400 beats per minute. Sound technicians have measured higher dBs



Morrissey.

than a 747 at takeoff. Napalm Death's mosh pits are like a mass grave on spin cycle, their records have titles like From Enslavement to Obliteration, and their lyrics are utterly inscrutable—roared by what sounds like the Cookie Monster on PCP

but is revealed in live performance to be a blond surfer-looking Brit. Named Barney. (Limelight; September 19.)

ONCE A SOVEREIGN STATE, NOW a pipeline to MTV, college radio is doubtless scrambling for a new sense of identity. Right at the struggle's front lines is the College Media lournal, whose 14th CMJ Music Marathon invades the New York Hilton and the rest of the city September 21 through 24. With the New Music Seminar's muchpublicized financial woes, CMI may soon live up to its claim as "the only alternativemusic convention," at least in New York. So expect even more than the usual influx of A&R sleaze, networking guitarists, and exciting live rock shows. Speakers include Porno for Pyros head and Lollapalooza founder Perry Farrell, falsely imprisoned Guildford Four member Paul Hill, Butthole Surfer King Coffey, and others. Performers include Antietam, Babe the Blue Ox, Big Chief, Jeff Buckley, Alex Chilton. Heavy Vegetable, Mule,

giving free-jazz saxophonists and postpunk tinkerers a home, the vest-pocket loft scene known as the **Knitting Factory** is packing it in. The good news is that it's moving from the cozy Houston Street shoebox to a bigger and betterappointed space at 74 Leonard between Broadway and Church Street. The better news is that it's celebrating the move by hosting a month of exciting and very highprofile guests. So far, November's tentative schedule includes the venerable World Saxophone Quartet, the stately free-jazz pioneer Pharoah Sanders. eminent jazz composer Anthony Braxton, free-blues guitarist James Blood Ulmer, avant-terrible John Zorn. rockers the Violent Femmes and They Might Be Giants,

and many others.

AFTER EIGHT YEARS OF

and many others.

freed the D.I. from his passive role in musicmaking, the turntable has been developing an instrumental tradition all its own. Building on the work of cutmasters like Cash Money and avant-garde musicians like Christian Marclay, a new generation of D.I.'s with names like "Spooky" and "Spirit" are building entire sonic worlds out of jazz, funk, and Sesame Street records-making the turntable a portal to an expanded consciousness and filling rooms full of headnodding, tripped-out bohemians. On Wednesday nights at the Cooler, many of these D.I.'s will transform the subterranean hipster hang into a moody, steel-corridored salon of vinvl.



Charlie Mingus.

Jazz

FIFTY YEARS ACO, AS A MEMBER Of Lionel Hampton's big band, Illinois Jacquet performed a classic solo on "Flying Home" that remains unsurpassed for gritty, free-blowing exuberance. Now, as that solo celebrates its golden anniversary, the still-swinging 72-year-old saxophonist is being fêted by a collection of jazz and soul greats, including Ray Charles and Etta Jones—both of whom will sing with Jacquet's big

band—as well as bop drummer Roy Haynes, bassist Mit Hinton, tenor prodigy Joshua Redman, the great trumpeter Harry "Sweets" Edison, pianist Ray Bryant, and many others. Jacquet continues to wail away at top volume, leading the band, mugging for the audience, and generally acting up. (Carnegie Hall; September 27.)

Geri Allen IS ONE OF THE TWO or three best pianists of her generation. A former student of trumpet player Marcus Belgrave's, the Detroit native ran through Brooklyn's brainy M-BASE collective in the eighties but remained unaffiliated with any one particular scene, plying her hard-swinging, prismatic blues in settings ranging from a brilliant trio with Charlie Haden and Paul Motian to the saxophone dynamo David Murray, whose voracious absorption of both free- and hard-bop traditions most closely mirrors her own. Now she occupies a unique and vital place in jazz pianosomewhere between Marilyn Crispell and Cyrus Chesnut, Herbie Hancock and Herbie Nichols. (Village Vanguard: November 15 through 20.)

JUST ABOUT EVERYONE HAS been nominated for the title "Godfather of Rap" lately. but Amiri Baraka and Archie Shepp are certainly some of the more imposing candidates. In free-jazzpowered readings of the late sixties, poet Amiri Baraka and saxophonist Archie Shepp blew manifestos of black nationalism. Fiery saxophonics and furious verse commingled in a sonic riot that may or may not have laid the groundwork for Ice Cube and Tupac but did cause many to assume that all aggressive-sounding jazz was simply a soundtrack to black revolution. Of course, there was and is more to it than that; Shepp and Baraka (both now professors) have gorgeously expressed many different facets of black humanity. Still, their meetings continue to be charged with that same kind of revolutionary energy. something the addition of

Why you should come hear me perform

Mel Tormé singer
"This is a special September
for me, not only will I be
performing in New York (in



autumn, no less) at Michael's Pub but my new book, My Singing Teachers, will be published

along with my new CD, Mel Tormé: A Tribute to Bing Crosby. My act this fall at Michael's will contain many of the songs that were identified with Crosby."

bassist Reggie Workman and drummer Rashied Ali—sidemen to John Coltrane in his most explosive period—certainly won't diminish. On their two-night run, the Cooler will be anything but. (October 14 and 15.)

IT WASN'T SOME LATENT
Ashkenazie gene that
launched the dreadlocked **Don Byron** into klezmer music;
klezmer was simply an
essential part of the clarinet
tradition that he felt
uninclined to ignore. Now,
having recorded an album of



music by the late Yiddishtheater comedian and clarinetist Mickey Katz, the Bronx native continues his multiculti rambling-playing with genre-hopping guitarist Bill Frisell, his own Afro-Cuban band, and many others. Here he plays original music with guitarist David Gilmore, pianist Uri Caine, bassist Kenny Davis, and drummer Marvin "Smitty" Smith-no doubt hoping, and certainly deserving, to escape the pigeonhole of "that cat who plays lewish music. Byron's band performs with the dance company Donald Byrd/The Group, (Symphony Space: November 3.)

EVERY YEAR SEEMS TO bring a new Young Turk of the tenor, a twentysomething saxophonist who's supposed to save jazz. Twenty-five-year-old James Carter seems to be this year's model, and while he may not necessarily save jazz. he'll almost definitely dust off every competitor who steps in his way. A ferocious saxophonist with a burnished, R&B-tinged honk and a canny post-bop style, Carter shows an incredible versatility-no doubt honed by work with such far-flung groups as the Julius Hemphill Sextet, Wynton Marsalis's band (which Carter visited off and on while he was in high school), and the Lincoln Center Jazz Orchestra. Celebrating the release of his new debut I. C. on the Set (DIW/Columbia), Carter plays a five-night gig with pianist Craig Taborn, as well as Detroit homeboys drummer Tani Tabbal and bassist laribu Shahid-both onetime sidemen with David Murray. Cassandra Wilson, Roscoe Mitchell, and Sun Ra. (Iridium: September 27 through October 1.)

IN THE PAST FEW YEARS, BEBOP cutups the Jazz Passengers



Don Byron.

have gone from being the house band and comedy troupe of the Knitting Factory to being worldwide cult heroes. Led by the extraordinary composer Roy Nathanson, this crew of jazz oddities has been playing perky, irreverent, sometimes gorgeously cinematic music that somehow manages to orbit both Sun Ra and the Marx Brothers. Their upcoming "pop" record (Jazz Passengers in Love, due out on September 13) should be a breakthrough for them, with some of the world's most distinctive vocalists lending their talents: jazz balladeer Jimmy Scott, soul singer Mavis Staples, folk-rock singers Jeff Buckley and Freedy Johnston, and many others-each chosen for a

Mavis Staples, folk-röck singers Jeff Buckley and Freedy Johnston, and many others—each chosen for a particular song written by Nathanson and/or monologuist David Cale. At this performance, former Blondie Deborah Harry will also be holding forth. (Merkin Concert Hall; October 15).

THE CONSIDERABLE SHADOW OF the late **Charles Mingus** looms over New York this fall. haunting the Fez every Thursday night (as the mighty Mingus Big Band continues to work) and Alice Tully Hall on October 15-as Mingus alumni and distinguished fans join to perform music of the great brawling composer, bassist, writer, and cigar aficionado. The assembled include Ryan Kisor, Jimmy Knepper, pianist Don Pullen, and saxophonists Hamiet Bluiett, Joe Lovano, and lames Carter.

Country

LIKE TONY BENNETT, THE MAN in black has been embraced by a new generation of fans, kids longing for an outlaw who calls 'em like he sees 'em. plays by his own rules, and can actually sing. Johnny Cash's most recent record, American Recordings, came out on Rick Rubin's wild-and-woolly label, American, and features songs written by such country archetypes as Nick Lowe, Tom Waits, and Glenn Danzig, At Carnegie Hall, Cash will perform one solo set of music from his new record, the other half favorites from his career. played with his longtime hand the Tennessee Three. (September 14.)

SOMEHOW IIMI HENDRIX. Duane Eddy, and Earl Scruggs breathe through the double-necked "guit-steel" of Junior Brown. An Austinbased, cowboy-hat-wearing crooner. Brown invented his combination electric-sixstring-and-lap-steel guitar several years ago after a dream told him to. Shortly thereafter, he began knocking people over with his bizarre mix of ripping blues riffs, bluegrass picking, and twostep boogie. But despite his astonishing virtuosity and stylistic breadth, Junior always seems aware of the advice sternly given him by his hero Ernest Tubb: "Keep it country, son," (Mercury Lounge; October 15.)

World Music

THE PUBLIC ENEMY OF REGGAE. Burning Spear, recently celebrated a quarter-century of making direct, stridently political music. Born in St. Ann's, lamaica-a birthplace



Sweet Honey in the Rock.

he shares with Bob Marley-Spear vocalist and founder Winston Rodney named the band after an African freedom fighter who went on to become the first head of state of Kenya. It's a fitting choice since Rodney practically went on to lead the reggae nation himself, releasing several powerful records that spread the separatist message of Marcus Garvey (another St. Ann's native) and pioneering the hypnotic, penetrating reggae offshoot known as

dub. Now he's probably the greatest living prophet of reggae's message. (Manhattan Center: September 16.) WITH FIVE GORGEOUSLY

timbred singers and one signer for the deaf, Sweet Honey in the Rock might seem to have something for everyone. And it's truethese women do present an expansive, embracing message. The soul of the music, however, draws purely and profoundly from African-

American traditions, guided for twenty years by Honey founder, composer, and scholar Bernice Johnson Reagon. The incredible range of sound and expression that this purely vocal- and percussion-driven group achieves is breathtaking and probably, according to Reagon, therapeutic: "Singing is not a luxury," she says. "It is a requirement." (Carnegie Hall: November 5.)

Comedy

HOWARD STERN'S CANDIDACY may be on the skids, but here's a chance to audit some of his would-be appointees. On September 12, the august Stand-Up New York hosts "The Dirty Laughs Show," with "the bluest, most vulgar comics anywhere." While Showtime veterans Mike Eagan and Bob Levy are certainly crowd-pleasers. we're especially excited about the X-rated team Otto and George, one of whom-we're not sure which-is a ventriloquist's dummy. Otherwise, look for Robin Williams, who likes to drop by to warm up for Letterman spots.

Cabaret

AFTER NEARLY A DECADE OF seclusion, lounge fave Baby Jane Dexter put out a new record, I Got Thunder (Elba); this fall, she hits the clubs. She's a big-voiced belter in the Bessie Smith tradition who has a good sense of material-Tom Waits, Abbey Lincoln, Smokey Robinson-and great comic timing. (The Russian Tea Room; October 9.)

CHRIS NORRIS

What I want to SEE this fall

"Bowery Bar, which is Eric Goode and Serge Becker's sort of gouty restaurant at a former Gulf station on the Bowery and East 4th Street. Eric is very well known for having done Area; he designed Tunnel and did Time Cafe. I plan to bring my cellular phone and call Russell Simmons at the next table. There are no major club openings as far as I know. Peter Gatien is trying to reopen Tilt as a restaurant-nightclub. So that will not only continu his monopoly but it might give me another dive to drop by at four in the morning when I don't want to go home."

ANDREW RASIEJ owner, Irving Plaza and 119 Ba "At Irving Plaza, we have Joe Cocker, CMJ doing their convention,

and the Specials. Also, Saturday nights, Grey Gardens reopens after its summer vacation as the second party of the Jackie 60 crowd. I'm looking foward to Sarah McLachlan's show at the Beacon Theatre—I'm definitely going to that show."

CHI CHI VALENTI co-founder and -producer, Jackie 60 "The very hospital about chibs at the moment. The success of certain smaller chibs, like ours, is definitely adding a more do-it-yourself or creative element to clubs that was missing for a white. I've heard of new ideas and places looking for a home, but nothing is nailed down yet. The small size of these independent and/or weekly chibs will allow them to specialize and cater to a more specific audience for instance, for gloths."

ANDREA MARCOVICCI cabaret

"I'm going to be part of the Cabaret Convention at Town Hall starting on the seventeenth of October, Each evening has a theme: movie songs, all Irving Berlin. Another night of all World War II songs. I highly recommend it. Also, Michael Feinstein's debut at Carnegie Hail on October 29."

No, you're definitely not in Idaho.



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Is that what's-his-name at the bar?



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R.E.M., GLENN GOULD, FU-SCHNICKENS, HENRYK GORECKI

Classical

Yo-Yo Ma, The New York Album (Sony, September 20). The cellist plays works that remind him of New Yorkincluding a world-premiere recording of the late New York composer Stephen Albert's Concerto for Cello and Orchestra in C. On. 20: a work by Bloch that premiered in New York; and a Bartók viola concerto that the Hungarian great wrote in New York. Yo-Yo's joined by the Baltimore Symphony Orchestra.



November 6). Probably the only living classical composer to have a blockbuster hit, Gorecki landed in the British

Top 10 with last year's Symphony No. 3. What will he do for an encore? Will this be his Gorecki Comes Alive? (Rounder, September 6). A gang of New Orleans kids with horns and drums, banging out classic R&B tunes, jump numbers, and funeral marches that are

anything but funereal.

Betty Carter, Feed the Fire (Verve, October 4). Probably the most agile jazz singer

alive, Betty Carter puts out a live state-of-jazz-vocals address. It was recorded at London's Royal Festival Hall last year and, instead of her usual young apprentices, features an all-star band of peers: pianist Geri Allen, bassist Dave Holland, and drummer Jack DeJohnette.

Jimmy Smith, The Master (Blue Note, October 4). An apily titled record by this organ great, with Kenny Burrell on guitar and Jimmie Smith (no relation) on drums. Recorded live in Japan last Christmas, it features classic Smith tunes like "Back at the Chicken Shack" and "Organ Grinder's Swine."

Itahak Periman and Oscar Peterson, Side by Side (Telarc, September 12). One of the world's preeminent concert violinists and one of the greatest jazz pianists tackle standards like "Misty." "Stormy Weather," and "Makin "Whoopee," joined by drummer Grady Tate, guitarist Herb Ellis, and bassist Ray Brown. It should be cool to hear whether Perlman can loosen up and make like Stuff Smith.

Blue Note's Connoisseur Series. On September 20, the distinguished jazz label puts out the second chapter of its limited-edition Connoisseur series. Each record is remastered and available on both CD and vinyl, the latter

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musician as yet high resale
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downtown and sell our extra
copies of Pure Guava. Another
good reason to buy Chocodes
and Cheese is that we don't
have a pot to piss in, and we
could use the bread. It's a
good record to play while you
clean yourself. Slowly."
[Dektra, September 27.]

Mickey Dolenz musician. actor "In 1995, it will be the 30-year reunion of the Monkees, so this is the 28%-year reunion. And that's prohably a good reason to rerelease four years of Monkees music. Twenty-eight and a half years is a very

important reunion; it corresponds to the number of days in the lunar cycle. But besides that, I think a good reason would be because I need the money. I've been through two divorces. I'm starting a new group called the Depositions-this money will help fund that group. One of the legitimate reasons to look at the Monkees' material is it was written by such great writers. If you look at the back of the albums, there's Carole King and Neil Diamond, Harry sson, Neil Sedaka, Paul Williams, Carole Bayer Sager, Diane Hilderbrand, Tommy Boyce, and Bobby Hart. I mean, these are not slouch

writers. That has a lot to do

with why the music stands up

so well over the years." (Rhino,

Kronos Quartet, Night Prayers (Elektra/Nonesuch.

September 6). The daredevil string quartet performs an album's worth of commissioned pieces, all drawing on the history and culture of former Soviet countries. Their headline-grabbing collaborators this time out: the Throat Singers of Tuva.

Jazz

Ginger Baker Trio, Going Back Home (Atlantic, September 20). As Clapton puts out a pure blues record, fellow former Creamer Ginger Baker travels back to his jazz roots, with some very capable guides—guitarist Bill Frisell and bassist Charlie Haden

ReBirth Brass Band, Rollin'

We've heard that Liz Phair takes all of 30 seconds to

say "fuck" on Whip Smart, immediately fulfilling many listeners' expectations for the follow-up to her wonderfully frank essay on sex, power, and rock, Extle in dayrille. Still, after het turned as many heads and topped as many critics' polis as she did last year, Phair and Whip Smart (which is reportedly not a song-by-song answer to Goat's Head Soupi will have to be pretty great not to let down the rest. Word is, it is, (Matador/Atlantic, Seotember 20).

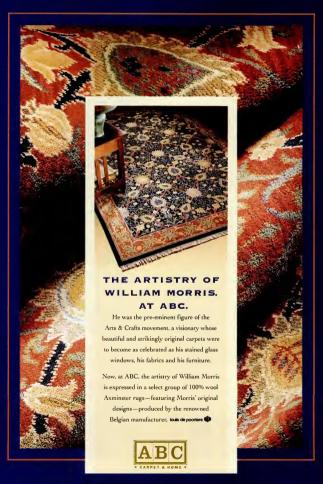
Liz Phair.

Critic's Pick

Eric Clapton, the Artist Formerly Known as God, does the record fans have dreamed of for decades: an entire album of blues classics,

including "Motherless Child," "Hoochie Coochie Man," "Sinners Prayer," and "Going Away." And what's more, he's plugged in. (From the Cradle; Warner; September 13.) —Chris Norris

September 20.)





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coming with the classic cover art for which Blue Note is famous. The records are J. R. Monterose's self-titled album, Tina Brooks's True Blue, Don Cherry's Symphony for Improvisers. Johnny Griffin's The

Congregation, Clifford Jordan's Blowing in From Chicago, and Kenny Dorham's Whistle Stop.

Various Artists, Stolen Moments: Red Hot + Cool (GRP. October 25). The hip-hop/jazz contribution to the AIDS-relief project started by Red Hot + Blue. The collaborations this record produced are impressive—MC Solaar with Ron Carter, Me'shell Ndege 'Ocello with

Herbie Hancock, Guru with Donald Byrd, Us3 with Ioshua Redman-and the other performers are pretty hot, too: Digable Planets, the Pharcyde, the Last Poets, and many more.



Nirvana, Verse Chorus Verse (DTC, early November). The title of this double live album was

Rock and

originally going to be used for Nirvana's last studio effort, In Utero. Now Kurt Cobain's self-deprecating quip about his own songwriting formula will title a sonic record of the most devastating rock band of the nineties. It will include previously unreleased performances recorded between 1989 and 1994.

including MTV's Unplugged.

Sinéad O'Connor, Universal Mother (Chrysalis/EMI, September 15). Judging from what she did with Prince's

> "Nothing Compares 2 U," Sinéad's version of Nirvana's majestic "All Apologies"—doubtless to be sung to the pope-should be worth hearing. We're not so sure about the song "Am I a Human," sung by her young son Jake.

R.E.M., Monster (Warner Bros., September 27). Reportedly louder and weirder than Automatic for the People, with heavier guitars and background vocals by Sonic Youth's

Thurston Moore and Michael Stipe's sister Lynda, Promising song titles include "What's the Frequency, Kenneth?" and "Star 69."

AC/DC. Let There Be Rock. Powerage. If You Want Blood, Flick of the Switch, and '74 Jailbreak (Atlantic, September 20), The world's funkiest metal band, AC/DC knew a fat beat when they heard one. didn't play drum fills, and tuned their damn guitars. These Bon Scott-era reissues are from the days before the trade winds blew irony down to Australia.

Archers of Loaf, Vs. the Greatest of All Time (Alias, September 19). On Icky Mettle, they bashed and popped like a Replacements Ir., with hooky noise and off-the-wall, wise-ass punchlines. Now

What I'm looking FORWAR

"What I'm looking forward to is Notorious Big's *Roudy to Die*, because Notorious Big, formerly known as Biggied Smalls, has incredible star power. He's like this really cool, Brooklyn-based MC, and one of the new big men of rapt really big, heavyet gay with a helf of a lot of style. Bad Boy is a new label run by Puff Daddy, and it would be accurate to say that I'm totally swinger" on Puff Daddy's nats right now because the music is aversome and the I'm totally swinger" on Puff Daddy's nats right now because the music is aversome and

so are the videos.

PRIL SCHAAP curator archivist, WKCR D. I.

"Music Master, which is largely a classical slote, has been doing some jazz things, including
a recording of trampeter Benny Carter with Sweets Edison, the senior member of the Basic
community—he played with Basic back in '38. Sweets sings on it; he does 'What a Wonderful World.' I think it was a joke—for both novelty and humor—in that Harry Edison is not a singer. But it fits the bill as something I'm happily surprised and excited about."

MARGARET MERCER music director. WQXI

"The Rachmaninoff Verper's is beautiful Russian church music recorded with the St.
Petersburg Chamber Choir and Olga Borodina, one of the soloists. She's got a gorgeous
voice. There's also some terrific stuff on the Deutsche Grammophon label, including Cheryl Studer performing Richard Strauss's four last songs."

indie rock's ears are pointed toward these creative loafers from Chapel Hill.

Digable Planets, Blowout Comb (EMI, October 18). The three insect MCs join Brooklyn's ant colony, leaving outer space for the joys of block parties, black revolution, and cool neighbors. Look for streetier beats, trippy textures, and Butterfly with a 'fro.



FU-Schnickens, Nervous Breakdown (live. October 25). While Das EFX were the ones who rode their riggedy-

riggedy-rhyme style to fame, the MCs of FU-Schnickens always did it better and managed to sound a lot more apoplectic. Plus. they're faves of MC Shaquille O'Neal.

Victoria Williams, Loose (Atlantic, October 4). When Victoria Williams was diagnosed with multiple sclerosis, some well-known fans of her brilliant songwriting came to lend their support. Among them were Matthew Sweet. Lemonhead Evan Dando, Soul Asylum, the Jayhawks, Maria McKee, and others. all of them performing Williams's songs on Sweet Relief, a benefit record organized to help pay her medical expenses. Now Williams steps forward

to perform her own songs. joined by members of the Jayhawks, R.E.M., and Soul Asylum.

Nanci Griffith. Fiver (Elektra. September 13), Griffith follows up last year's Grammy-winning folk tribute Other Voices, Other Rooms (Elektra) with a similarly star-studded recording. Helping her sing-her own songs this time-are U2's Adam Clayton and Larry Mullen Jr., Indigo Girls, Bodeans, Counting Crows' Adam Duritz, Mark Knopfler, the Chieftains, and R.E.M.'s Peter Buck.

Daniel Johnston, Fun

(Atlantic, September 6). For almost



fifteen years, the troubled, weird, and wonderful cult favorite Daniel Johnston has been recording his unforgettably sad and childlike songs.

usually with no accompaniment but piano and guitar. Now Butthole Surfer Paul Leary helps give Johnston the full rock-and-roll treatment.



Country

Red Hot + Country (Mercury, September 13). Country music's turn to help the fight against AIDS, featuring performances by Jackson Browne. Brooks & Dunn, Alison Krauss, Jimmie Dale Gilmore, Willie Nelson, Mary-Chapin Carpenter, Nanci Griffith, limmy Webb, Marty Stuart, Dolly Parton, Mark Chesnutt, Syd Straw, and many others,

Waylon Jennings, Waymore's Blues Part II (RCA Nashville, September 13). Produced by Don Was. The West Texas

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plainsman did the entire record in four days. Can't wait to hear how it went.

Christmas

Various "Artists," A Soap Opera Christmas (RCA, September 27). All your Yuletide favorites, sung by the stars of daytime TV.

Jingle Bell Jam: Jazz Christmas Classics (Rhino, September 20). Duke Pearson, Vince Guaraldi. Chet Baker. Charlie



Parker All-Stars, Dexter Gordon, Louis Jordan, Modern Jazz Quartet, and others blow over Christmas changes.

Original Soul Christmas (Rhino, September 20). Otis Redding, Clarence Carter, Booker T. & the M.G.'s, Carla Thomas, Joe Tex, and others from the Atlantic soul roster get festive.

Pianisms

A Piano Anthology (Decca Jazz/GRP, October 11). A good Cliff's Notes history of jazz piano—with cuts by Jelly Roll Morton, Fats Waller, Nat Cole, Count Basie, Duke Ellington, Art Tatum, Mary Lou Williams, Dodo Marmarosa, Bill Evans, and others.

Bud Powell: The Complete Blue Note & Roost Recordings (October 4) and Bud Powell: The Complete Bud Powell on Verve (September 27). The man who showed us what the piano could do for bebop and vice versa. Blue Note's four-CD set looks great, as does Verve's five-CD set, both featuring classic Powell cuts from 1949–1958.

Thelonious Monk, The Complete Blue Note Recordings (October 18). One of the



most starkly original pianists in the history of the instrument, and his Blue Note period is vintage. These four CDs have over 50 seminal recordings of his basic repertoire.

Glenn Gould (Sony, October 18). The speed-taking rock star of classical piano. Glenn Gould has a cult of personality that approaches his acclaim as the world's foremost interpreter of Bach's keyboard works. In mid-October, Sony puts out five more titles by the pianist. Titles include (1) Bach: French Suites and Overture in French Style; (2) Bach: The Six Sonatas for Violin & Harpsichord, The Three Sonatas for Viola da Gamba & Harpsichord; (3) Schoenberg: Piano Works: Piano Concerto; Ode to Napoleon Bonaparte; Pierrot Lunaire: 3 Songs; (4) Mozart: the Piano Sonatas: and (5) Bach: English Suites.

Tribute Records

The Glory of Gershwin (Mercury, September 27) features Sting, Elton John, Peter Gabriel, Sinéad O'Connor, Kate Bush, Elvis Costello, Cher, Carly Simon, Lisa Stansfield, and others.

Carpenters, If I Were a Carpenter (A&M, September 13). Featuring Sonic Youth, the Cranberries, Cracker, 4 Non Blondes, American Music Club. Bettie Serveert, Grant Lee Buffalo, and others.

Black Sabbath, Nativity in Black

(Columbia, October 4), Megadeth, Sepultura, Therapy? perform "Iron Man" with Ozzy Osbourne, Faith No More, Biohazard, Ugly Kid Joe, and others.

Lynyrd Skynyrd, Skynyrd's Frynds (MCA, October 25), Featuring Hank Williams Jr., Alabama, Wynonna, Travis Tritt, the Mavericks, Terry McBride & the Ride, Charlie Daniels Band, and others. CHRIS NORRIS





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KURT MASUR, NED ROREM, AMERICAN TRANSCENDENTALISTS



We were dressed in our Sunday best and taken to the concert series at Klein Memorial Hall.... Me and my mother and George, proud and rather excited by the grandeur we could pull off in Bridgeport, The audience—a sprinkling of local music teachers, a solid core of middle-class lewish shopkeepers and professionals who were more sophisticated than the Irish in town, and that set of rich old ladies who stumble into concert halls all over the world, canes and diamonds, hearing aids, rumpled velvet evening capes from long ago.

-From Facts of Life. Maureen Howard

NOVELIST MAUREEN HOWARD was a product of Bridgeport, Connecticut (in the thirties,

when it was nicer but not a whole lot nicer), the daughter of a cop, the granddaughter of an attendant at the county jail. What we've been told about the rigidity of social

class-"No little girls below the upper-middle would be taken to the symphony," Paul Fussell has written-would seem to make her childhood concertgoing an aberration. But a love of good music is not class-specific, at least not in the past few

Leon Botstein.

decades. The

generation that

came of age in the

easier than Howard, When these children matriculated en masse at America's colleges, they got music as part of the "culture kit," along with poetry. painting, dance. and an enthusiasm for Amish quilts priced at \$3,000 per. It is for this newer audience that the fall's concerts seem tailored. Thematic and-like a good liberal-arts educationinterdisciplinary. the concerts are forever putting things in context ("American Transcendentalists" is the name given to a couple of concerts at BAM that feature American music influenced by

sixties and

seventies had it

Emerson and Thoreau). None of this, however, should obscure the fact that the music and the musicians are exceptional, and that there remain plenty of members of several generations for whom music and musicians are quite enough.

The 92nd Street Y

NEW YORK'S REST CHAMRER orchestra, the New York Chamber Symphony, will give two pairs of concerts in October and

November under the direction of Gerard Schwarz (recently named Musical America's "Conductor of the Year," and the first American to be so honored). The season focuses on the chamber orchestra's "Golden Age," when Felix Mendelssohn was the conductor of the Leipzig



Gewandhaus Orchestra.

Alongside works by Mendelssohn will be a piece by Schumann that premiered in the Mendelssohn years (also known as 1835-1847). and the New York premieres of works by David Diamond and Ellen Taafe Zwilich.

aphs: top left, Karen Kuehn; top right, Winnie Klotz/Metropolitan Opera; bottom, Steve J. Sherman

The New York Festival of Song kicks off what is said to be an ongoing association with the 92nd Street Y in a series of programs that capturesomewhat redundantly-"the



What I'm looking FORWARD to

GERARD SCHWARZ

"At the Metropolitan Opera, they're doing a new production of Pelléas et
Mélisande—one of the great
operas. Lady Macbeth of
Mtsensk and the revival of The Ghosts of Versaille the other special-interest operas for me. At the City Opera. I'm very anxious to see Prince Igor.

SUSAN WADSWORTH

"I am looking forward to the Chamber Music Society's Gala Concert on September 12, which commemorates the twenty-fifth anniversary of the opening night of Alice Tully Hall. On that date, in 1969, baritone Hermann Prev and pianist Charles Wadsworth performed Schumann's Dichterliebe at the request of Miss Tully. This time, an exciting new young baritone, Christópheren Nomura, will sing the famous cycle with Charles again at the piano."

Zeitgeist of three very special times and places." You'l have to wait until 1995 for one of the concerts, but the other two are slated for October and November Their themes are America of the twentieth century (American Dreams, "songs about love and romance, liberation and fantasy") and intellectual and artistic Europe of the early twentieth century (Vienna-Turn of the Centuries). Bernstein, Blitzstein, Musto, Ives, Gershwin, and Porter are among the composers providing the singers and audience with all those supposedly American qualities; Mahler, Strauss, Schoenberg, and Pfitzner will be called on to evoke Viennese cafés.

Violinist Young Uck Kim made his debut in a nationally televised 1963 concert and has spent the past 30 years performing in recitals and with virtually every American orchestra. This fall, he's appearing almost everywhere, but the performance to see is the one on November 5 at the Y. The reliably good program (works by Ravel and Stravinsky) will be made extraordinary by his collaboration with dancers Darci Kistler and Nikolai Hübbe.

Lincoln Center

"WE'RE PLEASED THAT AT Lincoln Center, we've been able to meet one of our most important objectives-to develop a vounger audience for classical music." says Eugene V. Carr, executive director of the American Symphony Orchestra. The orchestra plans to hold on to that audience this season with a series called "Dialogues and Extensions 1994-95." For "Between War and Peace: The End of the Second World War," a program featuring the Gay Men's Chorus and narration by lames Earl lones. you'll have to wait until spring, but in late September there is "Paris in the 1860s: The Origins of Impressionism." Held in conjunction with a Metropolitan Museum of Art retrospective of French paintings, the program will include a complete concert performance of Georges Bizet's infrequently played one-act comic opera Diamileh and excerpts from Offenbach's operetta La Vie Parisienne Music director Leon Botstein, who has spent much of his adult life trying to get himself nominated as a Renaissance man, conducts the concert.

Soprano Carmen Balthrop, bass-baritone Jan Opalach, baritone Andrew Schroeder, and tenors Michael Best, Jean-Luc Viala, and John Horton

Murray are soloists.

In lieu of acknowledging some grand centennial (there aren't any grand centennials to acknowledge), Avery Fisher Hall will recognize a few small anniversaries in its '94-'95 season. Perhaps the most notable one belongs to the Tokyo String Quartet: it



Young Uck Kim.

celebrates its twenty-fifth year this season by performing the complete string quartets of Beethoven. The program. which can also be heard a few weeks earlier at Carnegie Hall, was selected for reasons that initially seem extramusical. In 1991, the quartet's longtime publicist committed suicide. After John Dudich's death, the group received a letter explaining that he had been secretly battling AIDS. He requested that the quartet make whatever contribution it could to help fight the disease, and the quartet responded by making Classical Action: Performing Arts Against AIDS the beneficiary of proceeds from the anniversary season.

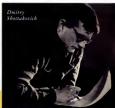
The word gala is applied liberally to opening nights-often, it seems, to prevent people from noticing that the program

Critic's Pick

is tired. The Metropolitan Opera, of

course, is not guilty of that: The opening night (September 26) features Puccini's Il Tabarro and Leoncavallo's Pagliacci: included in the casts for the two operas are Teresa Stratas, Plácido Domingo, Luciano Pavarotti, and Juan Pons, James Levine will conduct. In October, Domingo takes the title role of Mozart's Idomeneo (his first Mozart role at the Met), and in December there will be a premiere of a new production of Puccini's Madama Butterfly.

At the New York State Theater, the New York City Opera's production of Leonard Bernstein's Wonderful Town is likely to be the season's gem. Premiering on November 8 and continuing for fourteen consecutive performances through November 20, it will be directed by Richard Sabellico (who's making his City Opera debut). The musical, in case you've forgotten, features a book by Joseph Fields and Jerome Chodorov, and lyrics by Betty Comden and Adolph Green.



"Din. gnash, screech ... chaos instead of music."

Few operas we now think of as masterpieces were more feroclously panned when new than Dmitry Shostakovich's steamy Lady Macbeth of Mtsensk. After that attack in Pravda in 1936 (the review was rumored to be by Joseph Stalin himself), the work promptly disappeared from the Soviet repertory, and Shostakovich retreated in disgrace. Now, of course, the opera is given everywhere-even the Metropolitan, always slow to take up twentieth-century classics, will finally stage it on November 10.

The public trauma of Lady Macbeth sent Shostakovich underground, artistically, and he began writing string quartets-an abstract, confidential medium. By the time the composer died in 1975, he had written fifteen works in the form. Between October 30 and November 20 in Alice Tully Hall, the Borodin Quartet will play them all, roughly in order. Nothing else is quite like that last score: six continuous grief-stricken adagios ending in a funeral march with a brooding epilogue. The Quartet plans to perform this harrowing contemplation of eternity by candlelight. -Peter G. Davis

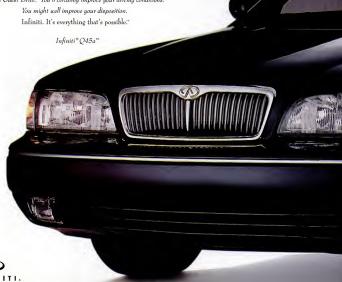


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The Tokyo String Quartet.

The New York Philharmonic will be in its usual place (Avery Fisher Hall) and its usual form (spectacular) when it begins its season on September 21. Kurt Masur will conduct a program of Weber. Boccherini, Tchaikovsky, and Bartók. Yo-Yo Ma is the featured soloist.

Alice Tully Hall's highlights include the Chamber Music Society of Lincoln Center. Its first performance is September 12, but the unmissable concert is on October 30. Ned Rorem's "Songs of Sadness" for

baritone, guitar, clarinet, and cello will have its world premiere. Last year, increased attention was paid to Rorem because of his seventieth birthday (which everybody appears to be celebrating still). This year, the publication of his memoir Knowing When to Stop is occasioning even more attention, and more context: Rorem is likely to be introduced to young people as a brilliant diarist and "a hero for the pre-Stonewall gay movement" before they hear that he writes music

Carnegie Hall

NOTHING SEEMS TO EXCITE the people at Carnegie Hall as much as the sense that they're playing host to every international orchestra that ever was. This fall. you can hear the Kirov Orchestra of St. Petersburg. the Orchestre Symphonique de Montréal, the Israel Chamber Orchestra, the Vienna Symphony, and the Oslo Philharmonic. What promises to excite the audience, though, is the Mahler exhibition and

symposium in November. Meine Zeit wird noch kommen ("Mv time will vet come"), Mahler is reported to have said, and it has. Located in the Rose Museum and devoted to Mahler's years in America (1907-1911), the exhibition is the result of a collaboration by Carnegie Hall with the Pierpont Morgan Library and the Bibliothèque Gustav Mahler in Paris. The two-day symposium takes place in Weill Recital Hall and focuses on the same four years (the last of Mahler's life). It features lectures

and discussions by the foremost Mahler scholars. Orchestras planning to perform Mahler this fall include the Saint Louis Symphony Orchestra (November).

Also expected to be superb is the painstakingly reconstructed Very Warm for May, by Kern/Hammerstein (featuring a cast of veteran Broadway actors and singers and slated for October), and the November 18 New York premiere of Nicholas Maw's Odyssey. Performed by the Saint Louis Symphony Orchestra, Odyssey is a gigantic, 100-minute piece

that has achieved cult status in England. It is also a piece that looks back to old, romantic grand gestures.

Merkin Hall

THE HIGHLIGHT OF THE season, "Beethoven on Original Instruments," will

occupy Merkin for most of September. For the first time in New York, the 32 piano sonatas will be performed on period instruments; eight

concerts will feature Malcolm Bilson and an international group of young performers from Cornell University's Center for Eighteenth Century Music: four will include lectures with scholars. Concert Royal, under the artistic direction of James Richman, will perform a number of evenings of Baroque masterworks, In October, the "Back to Bach" evening will feature the Brandenburg Concerto No. 4, and Cantatas 140, 202, and 82. "Si singulier et si différent," a December concert, showcases Sandra Miller in recital and works by Hotteterre, Leclair, De la Barre,

Why you should go to my concer

Leonard Slatkin music director and conductor, Saint Louis Symphony Orchestra "Odyssey, the 100-minute essay

by English-born composer Nicholas Maw. follows the composer's

personal journey in finding a musical language that is true to his own belie and, at the same time mmunicates directly to audiences today. Our formance will be its New York debut."

Thomas Hampson "I'm collaborating with the

Jay Ungar Trio (who did PBS's Civil War soundtrackl. Including **Molty Mason** and David Alpher, The idea is the



main thrust on Stephen Foster, who was America's first famous songster."

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Philip Glass on the Set of 'La Belle et la Bête.' Telemann, and Bach,

Symphony Space

A MULTIMEDIA WEEKEND THAT FEATURES artists from Washington State's 1994 San Juan Islands Chamber Music Festival, Camera Concerts comes to upper Broadway in late September. "Multimedia" refers to the fact that there will be video program notes by Academy Award-winning filmmaker Allan Miller. Works by Handel, Haydn, and De Fossa

will be performed, and there will be three premieres by David Sanford.

THE EIGHTIES NEVER ENDED: Philip Glass continues to take over the Brooklyn Academy of Music. As part of the Next Wave festival, Glass's La Belle et la Bête will be staged in December. Billed as "an opera for ensemble and film," it will be performed by Glass, his long-standing group of musicians, and four opera singers. And Mirror Images (October) features the world premiere of Glass's Symphony No. 2, performed by the Brooklyn Philharmonic Orchestra with Dennis Russell Davies conducting. The same evening marks the premiere of Chen Yi's Piano Concerto (Gwendolyn Mok is the pianist), "American Transcendentalists" (November)

showcases the extraordinary baritone Thomas Hampson and music from Adams and Ives, "Adams" is conductor John Adams, who will be on the podium during this series. "Now Eleanor's Idea," a quartet of short operas by Robert Ashley, is scheduled for November. It has been said that if opera has a future, Robert Ashley is it, and this is said even by people who admit they find him incomprehensible, "Now Eleanor's Idea," which ranges from sixteenth-century Cabalistic mysticism to Fortune magazine, would seem to reflect that

interest.



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Fall 1994 Highlights

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IT'S A PERFECT SUSAN MARSHALL DANCE. IN THE BROOKLYN Academy of Music's utilitarian rehearsal room—garish fluorescent lighting, scuffed Marley flooring—a woman and a man move a spindly twelve-foot ladder to the site of their task. The woman steadies the precariously balanced ladder as the man climbs toward an open window just under the high ceiling. Repeatedly, he stretches to reach it, attempts to close it, and fails. The woman keeps her eyes fixed on the man, alert to the lethal collapse of their enterprise. With quiet, dogged purpose, the man methodically addresses himself to the absurdly placed, unvielding window.

It's not a dance. The real rehearsal starts a few minutes later, with Marshall working out on her eight-member troupe similar physically pedestrian situations that read as metaphors for human existence. Thy work, "she reiterates firmly, "is about men and women, not about dancers." The choreography projects a sense of difficulty, urgency, futility. As its ongoing, undeterred efforts confer dignity—even a heroic beauty—on the individual doers, symbiotic, richly complicated relationships emerge. The dancers have the agility and strength of artists trained for arhibitics, but the awkwardness and weight of their movement and the absence of stagy artifice in their performance make them look like us.

Right now, Marshall, 35, is preparing intensely for her upcoming season, November 9 through 13, at the Brooklyn Academy of Music's Majestic Theater. Her program, part of BAM's "Next Wave" festival, will consist of two brand-new, ambitious group pieces. Spectators at an Event promises to be the high-impact number. It springs from the photographs of Weegee, that genius of mid-century tabloid journalism in all its lurid ultra-reality. The man was a professional nighttime voyeur, whose subject of choice was disaster and violent crime. Marshall instinctively recognized that Weegee was fascinated more by people's reaction to sudden calamity than by the happening itself. "All these people watching the victims," she says, "stupefied and mystified-I related it to all of us in the dance community suddenly hit by the random death of our friends, from AIDS." The staging will include intermittent startling disturbances and its own neighborhood crowd, volunteers from Brooklyn's citizenry. By contrast, Fields of View-to a Philip Glass score, with visual design by Judith Shea-is more abstract, as well as dancier, prettier, less fraught, than Marshall's previous work. But already, she admits, an agenda is stealing into the proceedings-our simultaneous awareness of past, present, and future, one of her perennial concerns.

It's daring of Marshall to be doing only big pieces, without recourse to the miniatures of which she's the grand master. Last summer, for a freebie program in a midtown corporate atrium, she showed nothing but these potent capsules. A signature work, Arms, presented two figures standing almost shoulder to shoulder but gazing blankly ahead. Their arms, swiping and interlacing in an irregular rhythm, proved how

mysteriously hard it is to distinguish between caress and blow. The deeply moving Standing Duet (with its ominous thudding falls) revealed the constantly shifting ground between need and succor, between physical or emotional dependency and the desire to persist, stalwart, alone. Essence of Marshall, the program was ravishing.

There's a lot more riding on the upcoming BM engagement, though. After a decade of slow but unfaltering evolution, Marshall has seen her talent firmly acknowledged by the dance world, but she hasn't yet captured the imagination of a more general public in the manner of Twyla Tharp and Mark Morris, the predecessors with whom she deserves to be compared, Why? Well, for one thing, her range is narrow, her attention is almost entirely absorbed by the arduousness and ambiguity of human connections. She digs deep into this turf, God knows, and is almost miraculously able to suggest, through movement that owes little to either codified dance vocabularies or literal mime, the complexity of being alive. But her all too truthful "message" seems unremittingly dark, even to the viewers who, like me, admire her work immensely; there's certainly no sheer-entertainment aspect—or glamour—to it.

Other reasons Marshall's not yet a household word, even in art houses, have to do with her lack of a flamboyant, dominating ego. Her choreography isn't an extension of her company doesn't project and reinforce her image. And her personal manner is reticent, untemperamental. Maybe rpublicists will be able to do something with the fact that she looks like Garbo.

The rest of Marshall's life is almost improbably normal, a mini-bio reveals. She and a younger brother—a scientific type who's had a romance with ballroom dance—were blessed with feisty, supportive parents who weathered family stress admirably. (The set-up makes you wonder where—in Marshall's experience or imagination—the dysfunctional clan of her stunning, evening-length Interior With Seven Figures acame from.) Early movement history: gymnastics, then ballet graining in her native Pennsyvania. Segued into modern dance, experience of the property of th

quit conservatory life at Juilliard after two years because it felt too institutional. gravitated toward choreographing instead of performite other people's work. Finally married the guy—Christopher Renino, teacher and writer—she'd been with almost forever. Adopted a stray cat she rescued at the steps of 8 xM's stage door. Beast, the feline's called—a lovely creature who occasionally, unpredictably, turns ferocious and attacks her savior. It's hard to understand, given the insights of her dances, why Marshall finds this puzzling.



Critic's

Brooklyn Academy

of music calls its annual fall series of forward-leaning stuff the "Next Wave," Truth to tell, by the time BAM finds a choreographer or company ready for inclusion, it's no longer on the cutting edge but as close to Establishment as modern and postmodern dance can get. Given this contradiction, it's only fitting that the wave inaugurating the 1994 season should be called "Radical Graham" and celebrate the divine Martha-the revolutionary who became an icon-on the hundredth anniversary of her birth. The season will concentrate on the most powerful works, from Graham's early and middle periods. In the first category. we'll see dances as stark as ancient friezes (such as the fierce Heretic) and ever-fresh lyric ones evoking pioneer America (among them, the ecstatic Appalachian Spring). From the middle years come the dances sprung from Greek mythology and given a feminist. Freudian cast: Cave of the Heart, which lets you empathize fully with Medea's monstrous revenge; the evening-length Clytemnestra. Graham's spiritual dimension will be represented (Primitive Mysteries), as will her intriguingly cryptic side (Dark Meadow). Boldly, though, the rigorously selective repertoire avoids the hollow, the portentous, and the self-caricaturing that Graham eventually succumbed to, it makes the lady, the most flamboyant of geniuses, look better than ever. (September 28 through October 9.)

-Tobi Tobias



IT'S AUTUMN, DANCE HAS GONE back indoors where it belongs. There are more tempting offerings than even the most movement-avid could attend. Below, a choice of the primetimers and mavericks.

A NEW WORK BY Paul Taylor IS always an event; he's one of the great ones. But the stunners aren't coming as thick and fast as they did in the decade of glorious invention that Taylor enjoyed after his retirement as a performer in 1975. The season's repertory includes two classics from this time: the elegiac, unforgettable Sunset, and Esplanade, which elevates pedestrian motion to high drama and even higher virtuosity. There will also be two new pieces; with luck, at least one will escape Taylor's present trend of gearing his efforts a little too cannily to popular taste. There's nothing wrong with popular taste, mind you, but, as with highbrow taste, it can't be pandered to. Art has to spring from the heart of either culture, spontaneously and

honestly; calculate and you're dead. (City Center Theater; October 11 through 23.)

Merce Cunningham WILL present a regular repertory season in March (at the City Center Theater). Meanwhile, the veteran purist and his company of prodigally gifted dancers will offer six 90minute, intermissionless performances that are one of a kind. Called "Events," each comprises new work and pieces of the old, fitting



Alvin Ailey Dance Theater.

together with each other and with music for the occasion by means that trust the wisdom of chance. The wrong way to approach an Event (though some fans persist in it) is to try to identify where the fragments come from while three, four, or five of them are happening simultaneously. The rewarding way is to sit calmly, relaxed yet alert, and let the dancing happen to you. Adherents of Zen, which figures large in Cunningham's understanding of art and life. make ideal viewers. (Joyce Theater: September 13 through 18.)

and charismatic people in the world belong to the Alvin Ailey American Dance Theater. headed by one of its former stars, Judith Jamison, They're fiercely capable technicians representing a grand variety of body types-no clones of a single ideal here-and a rich variety of temperaments. If only the choreography were up to that standard. Its themes are no doubt

SOME OF THE MOST BEAUTIFUL

praiseworthy-humanistic, politically correct-but content alone never made a top-notch dance. Movement invention, the structure that comes from a musical and architectural sense, and a unique imagination are what's required. Ailey achieved the blend only fitfully. The season will continue to preserve his repertory, adding new works by Jamison, Brenda Way, and Elisa Monte. (City Center Theater; December 7 through January 1.)

STARTING NOVEMBER 22, the New York City Ballet will do a week of mixed bills as a warm-up or tease for its repertory season that recommences in January. In between, to pay the bills (ballet is a hideously expensive undertaking), NYCB will run The Nutcracker (November 30 through December 31), to which all well-off New Yorkers feel obliged to take the youngsters in their lives. This can turn out to be a hideously expensive undertaking for the audience: buying tickets (pricey and hard to come by): providing the kids with velvet dresses or their Fauntlerov equivalent, gimcrack souvenirs, and sweets during intermission. And still, the child of your choice may fall asleep mid-performance. Well, if you must, you must, and the Balanchine Nutcracker is as good as Nutcrackers get. The horde of exquisitely trained, wellmannered, and charmingly natural children (from the School of American Ballet) in the cast is a living advertisement for the value of



Paul Taylor director, Paul Taylor Dance Company

"Well, not to brag, but I must say that my dancers are great, the greatest-just the best ever. In fact, some say they look like spaghetti gone mad or beautiful anacondas in heat, and you never have to worry about them breaking their necks, either. And you can always count on them heading in interesting new directions with hardly any pratfalls or getting stuck in one ot. I mean, boy,

oh boy, they sure are great! They also do a whole bunch of educational-type dances that you should see because they are all about life and other big stuff, politically correct (or as close to it as art allows), nothing to become upset over. Though they're once in a

isunderstood, most everybody can get these dances if they really and truly try, plus the tickets are relatively cheap. But the main thing to know is, as long as my gang is around, you should never have another trouble in the world."

dancing as a discipline. (New York State Theater: November 22 through February 26.)

Nederlands Dans Theater 1 and 2 are just what you'd expect-the main company and a farm team of fledglings. Their repertory is largely by Jiří Kylián, the organization's artistic director, who composes in the sweeping. emotion-charged vein of classical ballet crossed with

modern dance. The matching performance style is sleek and lush. N.D.T. 3 is something else again: a chamber group of artists

between 40 and death," as Kylián jokingly put it, with material tailored to their particular gifts. It's a terrific idea. since the tragedy of dance is that the body peaks so young, while artistry tends to have its heyday later. The group of seniors features distinguished and much-beloved stars such as Martine van Hamel and Garv Chryst, Not surprisingly, the dances that have been created for them often deal, poignantly, with the passage of time. (Brooklyn Academy of Music: October 17

QUEEN OF EUROPE'S angst-ridden dance. the German neo-Expressionist Pina Bausch is back again, giving extended time-and grand-

through 30.)

scale, wildly messy scenic investiture-to kvetching. Usually, she has her dancers victimize one anotherslowly, repetitiously, vocally as well as physically. Sometimes she includes audience members in the assault. Occasionally she shows flashes of irony, even wit. Invariably, when the show's (finally) over, the stage looks like a cross between a bomb site and an adolescent's

bedroom. In the rubble, please find: fake blood, stiletto heels, crumpled clothes for figures of decades past, overturned furniture, remnants of odd, impromptu meals. (I don't know why we remain fascinated with this, but we do.) This season's offering, Two Cigarettes in the Dark, promises at

least 150 live goldfish and 70 full-grown trees. It also promises to be lighter and funnier than we have vet been given reason to expect. (BAM; November 17 through 23.)

PEOPLE LIKE THE JOYCE Theater, a conversion from an intimately scaled Deco-style movie house. It's downtown enough to seem adventurous to Lincoln Center patronswith no threat of grunge. It boasts civilized amenities: terrific sight lines, seats as comfortable as wombs. In the course of a year, dozens of companies are showcased; naturally, the quality varies. Of special interest this season



A Lar Lubovitch Dance.

are the Lyon Opera Ballet (September 27 through October 2), presenting dances by recognized French and American experimentalists: **Hubbard Street Dance Chicago,** to whom Twyla Tharp has entrusted some of her most wonderful works (October 18 through 30); the Lar Lubovitch Dance Company (November 1 through 13), which will revive North Star, the piece that put the choreographer in the galaxy back in 1978; and Garth Fagan Dance (November 15 through 27), a group that fuses classical ballet and modern with Afro-Caribbean. Go on, subscribe. Diagonally across the street is La Chinita Linda, arguably the best Chinese-Cuban joint in New York. (September 13 through January 22.) TOBI TOBIAS



SOTHEBY'S, CH ARNEYS NEW YORK

It seems like every designer in the world has opened or is opening a boutique. Calvin Klein's three-story place won't be ready

Critic's

until spring, but Jil Sander's and Todd am'e

shops are good news for fall. Sander's austere, somewhat mannish clothes remind many of Marlene Dietrich's, But not Sander, "Too hard," says the 50-year-old minimalist diva. She sees them as more Carole Lombard-soft and sexy. Her suits have a seductive slouch, and her dresses are delightfully floaty. A German Armani? Well . . . her stuff certainly commands Armani prices, and her cult following includes Winona Ryder and Ellen Barkin. Though Linda Dresner already carries Sander's designs, the demand is so strong that Dresner bought the store next doorat 484 Park Avenue, near 59th-and is turning it into a 1.500-square-foot Sander boutique, opening in October. "Think Dr. Seuss and

Casbah," says Todd Oldham, 32, about his new store (which he designed), opening September 13. Though Oldham was born in Texas, he spent a number of years in Iran, which accounts for the exotic, mewhat mysterious mix of fabrics, wrought iron, and wood chosen for the Interior.

Oldham, whose clothing is determinedly downtown. counts drag queen Billy Beyond and pal Susan Sarandon among his fans. He wants his shop, at 123 Wooster Street, to house all his loves-his clothes, shoes, and new home furnishings. (The tie-dyed velvets and the soft chenilles from his fall collection turn up as blankets and throws.) But most of all, he hopes it will restore the fun to shopping. -Corky Pollan Todd Oldham, With Model Beverly Peele, in His Hip New SoHo Store.

"A LOT OF NORMAL DISSATISFIED souls have begun to seek in physical self-improvement a satisfaction that intellectual and social ambition appears slow to grant," Kennedy Fraser observed in 1972. She had no way of knowing that one day intellectual, social, and upper-body ambition would be satisfied concurrently. At the gym, you can chat up an apparently unattached person on the next StairMaster, and tote around a pristine copy of The Portable Gibbon with your towel. The Authentic Fitness Corporation is keenly aware of what's at stake during your workout. "Fitness and

exercise have become a way of life . . . and a way of dressing," says Linda J. Wachner, its chairwoman and chief executive officer. "People today are as serious about what they wear when they work out as they are about the workout itself." The manifestation of all this seriousness is Speedo Authentic Fitness, opening in

October at Lexington Avenue and 58th Street. The

From "Shoes on Sale."

company's celebrated swimwear for men and women will make up some, but not all, of the stock in the new store. Other offerings include warm-ups, women's aerobicwear, Tshirts, and accessories. For

fall, Speedo will offer light- and heavyweight anoraks, varsity iackets, and reversible microfiber-fleece bomber jackets.

IT IS EASY TO CLAIM that penmanship doesn't matter because (1)

everyone works on a computer; and (2) yours was never any good. Still, it's also easy to identify with the Cheever character who begins to wonder about his secretary when he cannot reconcile her looks and her printing. The latter, Cheever notes, "gave him the feeling that she had been the victim of some inner-some emotional-conflict that had in its violence broken the continuity of the lines she was able to make on the paper," Presentable handwriting, then, is essential if you're not eager to be thought high-maintenance or a recovering stalker. If yours needs some help, it can be found September 27 at the Montblanc shop on the main floor of Bloomingdale's. The Montblanc pens, which can help impose consistency. improve proportion, and add flourishes where none existed, will make up only part of the stock. The Montblanc Center for Writing Culture-that's the official title-will also offer leather accessories (wallets, conference folders. organizers, notepads, and writing instrument pouches) and Meisterbütten (finely crafted writing paper, note cards, and envelopes). Specially trained sales associates will provide counsel on, among other things, selecting the right fountain-pen nib.

PEOPLE AT THE CENTER OR ON the periphery of the fashion industry are frequently asked for the definitive line on surefire style, affordable chic, timeless elegance for Everywoman, Invariably they answer that all you need are accessories (fragrance qualifies) and the right shoes. You also tend to hear that even a foolproof \$2,000 T shirt dress would be ruined by the wrong shoes. They needn't push so hard. Most women know they require half a dozen good pairs of shoes, and then they go out and get four times as many. "We bought nothing at the maternity shops we went to. but we returned each time with a new pair of shoes," Roger Vadim remembers

hy you should buy my u

Bronson Pinchot actor The pieces in my auction at Sotheby's could have been



collected by anyone with lots of knowledge, ne money. and an interest in

tireless pursuit of beautiful objects. You're not going to find my toothbrush from Perfect Strangers or my nail clippings. There's nothing that made the grade because meone famous sat on itlike Elton John's first potty stool. Many people, I'm sure wouldn't necessarily associate an original Wizard of Oz poster or a fluted column that sat in an English garden for 200 years with an actor who did andstands on Mark Linn-Baker's shoulders for seven

Hugo Baeza co-owner. American Dream Machine "You ever been to a Harley dealer? Just come to our shop at 11-23 Watt Street-you'll see why."

about shopping with Catherine Deneuve, Whether you share Deneuve's obsession or have excruciating difficulty finding even one pair of shoes that feels exactly right, visit "Shoes on Sale," the largest shoe sale ever open to the

public. On October 6, 7, and 8, the shoe industry will gather together under a huge tent at Fifth Avenue and 60th Street. right outside Central Park. More than 50,000 current fall shoes will be on sale at a 50 percent discount. At least 300 shoe companies will be involved. including Anne Klein, Joan & David, and Sam & Libby.

Proceeds will support national programs in breastcancer prevention and research. Tickets are \$10: available through TicketMaster.

don't look that way

price carpet stores still offer mainly poor ventilation and the Northeast's largest selection of Creamsicleorange runners. ABC Carpet & Home, of course. can be unequivocally exempted from this casual bad rap. The shop calls itself a work in progress, which it clearly is (barely a year has passed without a shifting of floors or expansion by several acres). It also claims to be "the ultimate home furnishings adventure," which, again, it is; you can soon spend half the day in the Parlour (surveying antique accessories and eclectic table settings), a few hours on the third floor (where the new Ralph Lauren bed and bath shops are), and any remaining time eating focaccia and bickering with your roommate about what will best express your ioint identity (the Food Halls. in the east wing on the main floor, open next year). Within the Parlour, you'll find ABC's new dinnerware and dayware department. The Table, as the department will be called when it is unveiled in November, will stock crystal,



earthenware, Limoges, bone china, and flatware.

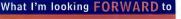
BY NOW, IT DOES NOT SEEM odd that a collection of clothes designed for skiing, horseback riding, angling, and hunting should be purchased for mornings at Frederic Fekkai and afternoons at Mary Boone. Wathne, the company that launched itself in 1991 with an extraordinary series of catalogues, openly admits that its clothes are (or are perceived as being) flexible enough to wear "anytime, anywhere." Its flagship retail store, opening in late



October at 4 West 57th Street, will showcase women's wear and men's wear in cashmere: thick. thornproof wool; leather; and suede

Barneys New York KNOWS THAT when a lot of exceptional gyms open, they promise to limit membership, and then they don't. And it knows that you've caught on to this bit of trickery. So when Barneys opens its new, clubby gymnasium-membership fees have vet to be determined-by the end of the year on the eighth and ninth floors of the Madison Avenue store, it will allow only as many members as it has lockers (375). An aerobic-exercise room and yoga training are among the conventional health-club features that will be available. A boxing ring: a valet service that counts sewing on buttons and providing fresh-squeezed juice as two of its duties; and the right to import your own, non-Barneys trainer are among the unexpected attractions. Also opening on the eighth floor is Barneys' spa. You will not need a membership to visit Roger Thompson's hair salon or to get a massage and a facial. "What we've done with

clothes we're now doing with the body," says Barneys' Vicki Poth. They're also doing things with food: Pino Luongo (who runs mad.61 at



MANY EMMERCING editor. Many Emmerling's Country "lipst found a great shop down in Soft that I look forward to visiting again: Steven H. Buttal on Greene Street. It looks like a warehouse when you walk in. It has just wonderful artispte formittiner; great props from big to small. As for flea markets—Brinffield, Massachusetts, September 6 through 1.1. The best show is the Allemanders show, September 22 to 24, in Blue Mountain Lake. I'm always looking for fabrics and brillers to change flooks around. I'm a very leopard person. I have old stooks, lots of bags, and fur miffs in leopard. I'm looking for shoes and cots—Balph Lauren jast did a wonderful leopard pillow, and he has leopard alwests out this fall." MARY EMMERLING editor Mary Emmerling's Country

BATI JOHNSON host. Q2 home-shopping channel
"If you want to find out where the real high-tech things are—the kinds
of things with a bunch of '0h, wow' feature—Sharper Image and
Hammacher Schlemmer are great places to go. They're gouina have
things that are high-end, really interesting, unique kinds of products. I
don't know about their new gadgets, but we have a couple of things that
are interesting: a unit by Panasonic, the RXDT-75, a portable unit that
has amazing power, double cassette, and CD player. It has a Obra
head feature where the top of it folds back; it has a sensor on it with
head endauge coupled and the considerace coupled in the considerace coupled and the considerace coupled made on it. Sen from walk in front of it. It will start the complete control panel on it, so if you walk in front of it, it will start playing for you. That's an 'Oh, wow' feature."

Barneys' uptown location. and half the stylish restaurants in town) is opening a ninth-floor restaurant to coincide with the start-up of the spa and the gym. More creative Barneys

expansionism: The store has taken on a joint project with Christie's entitled "Red Windows," Painters, sculptors, photographers, and designers were asked to create art with a "red" theme. The results will be exhibited in the Barneys uptown and downtown windows from

November 21

through January 1. During these six weeks, people may bid on the art in a silent auction, and the proceeds will go to the scholarship funds of the Children's Storefront and the Little Red

Schoolhouse, Participating artists include Robert Rauschenberg, Brice Marden, Christo, Alex Katz, Francesco Clemente, and Jennifer Bartlett, Annie Leibovitz and Nan Goldin will contribute photography, and Rei Kawakubo and Mark Eisen will contribute their fashion designs, A "Red Windows Hotline" will be installed in both Barneys New York locations, manned by the Christie's bid department. Bid sheets and catalogues will be on hand at both stores, at Christie's, and through each charity.

Antiquing WAS NOT ALWAYS A word, but there has always been the sense that anonymous people who lived before we did were infinitely finer: "reduced/ circumstances" made them that way. The theory further goes that if we take possession of their old or odd stuff, all that was best in them will suddenly show

up in us (or, failing that, we will seem very individual). And then there is the quite different allure of celebrity artifacts. More likely than not, they arrive on the auction block in mint condition: Greta Garbo's Charles X

was flawless when it was shown at Sotheby's, but what counts is simply that the carpet was there during all her magical tantrums. This fall, there is a full range of auctions. flea markets, and sales in a number of categories.

Savonnerie, for example,

Sotheby's will offer in its December sales antiquities. books, manuscripts, and Hollywood memorabilia from the collection (curiously) of actor Bronson Pinchot, Its October sale will include Pinchot's furniture and decorations. After 24 years of acquiring objects as diverse as lobby posters from The Wizard of Oz and Charles Dickens's ivory fork and spoon. Pinchot has decided to concentrate on objects of classical antiquity. Among the things he's reluctantly

giving up are A Roman Marble Figure of Dionysos on a Panther, a Continental neoclassic parcel-gilt armchair, and a fine presentation copy of the first edition of A Christmas Carol. Another Sotheby's sale, this one on September 16 and 17.



From ABC Carpet & Home.

features more than 1,000 antique penny-arcade machines, vintage vending machines, slot machines, carousel animals, and pinball machines.

In November, Christie's will hold a sale that is billed as "Pop Memorabilia and Collectible Guitars" but is actually a good deal more than that. Highlights include a Nehru jacket owned and worn onstage and offstage by



Photographs: right, inset, Paul Manangan

John Lennon, a thirties Dobro Resonator guitar owned by Lennon and featured in the film *Imagine*, and a rare and previously unseen collection of Beach Boys memorabilia.

The Eighth Annual Broadway Flea Market and Grand Auction will be held September 24 in Shubert Alley (between 44th and 45th Streets, west of Broadway). As tradition dictates, stars from Broadway, Off Broadway, and daytime drama will participate in the outdoor festivities, and everything from autographed show posters to props to baked goods to backstage tours will be on sale. The most popular attraction of the auction will be back, too: the chance to perform in such shows as Guys and Dolls, Crazy for You, and Les Misérables. Prices will start at \$1 and go as high as the market will allow. "Last year," the organizers report, "two one-night roles in Les Misérables garnered \$10,000 each.' Proceeds will go to Broadway Cares/Equity Fights aids.

The Faß Antiques Show at the Fier was started sixteen years ago in an effort to challenge the view that antiques were stodgy and antiques shows were stodger, frequented by people who smelled like furniture varnish. As it did then, this show emphasizes the best of American folk art, quilts, and architectural elements. It also features American Indian art, "outsider art," and Arts and Crafts furniture. Booths are designed as if they were gallery exhibitions, with track lighting and pedestals. The show takes place at Passenger Pier 92, West 52nd Street and the Hudson River, from October 20 to

The New York Armory Artiques Show, from September 21 to 25, is expected to be the largest such show to date. The Seventh Regiment Armory at Park Avenue and 67th Street will be filled with 2,500 years worth of goods, ranging from Egyptian, Greek, Roman, Chinese, and pre-Columbian antiquities to seventeenth, eighteenth-, and nineteenth-century American, English, French, Oriental, and Continental furniture (and accessories and decorative arts). Roughly 110 dealers will have booths at the show.

Krizla is opening a Madison Avenue shop in late October. ... Ungare has decided to open a flagship American store, on Madison Avenue, *sa celebration of the twentieth anniversary of Emanuel Ungaro's presence in the U.S. The shop will stock a full range of Ungaro merchandise: the Parallele collection, the Solo Donna collection, and shoes, scarves, handbags, and fragrances. ... Bergdorf Goodman will be unveiling boutiques for Antonio Fusco and Comme Des Garçons. LINDA HALL.



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Sharp Viewcam Camcorder.

A PERSONAL PAGER, A ONE-INCH TWEETER, A VIRTUAL GUITAR

THERE IS THE DISTINCT SOUND OF cash registers ringing-that is. beeping-in the electronics industry, a definite indicator that the recession is finally, really lifting. The Electronic Industries Association reports that leading retailers (all prices are suggested retail) are stocking up for a presumptively strong Christmas. fueled largely by consumer interest in "home theater"which involves integrating the audio and video components of entertainment systems-and in home offices. Below, some of the new picks for fall: It's the postrecession version of feathering your nest, the high-tech cocooning of America.

Spheric Audio Laboratories Krvstol System II: This spaceylooking threesome functions as an aural trompe l'oeil, tricking

your ears into thinking the sound is coming at you from all directions when it's really being generated from a pair of speakers and a subwoofer. Hook it up to an amplifier that sends Dolby surround-sound signals and you'll feel like you're inside the music. Well-recorded movies will sound great on this, as will some CD-ROM games and virtual-reality programs. The silver-finish glass globes that sit atop these tubular columns are not merely decorative-they are the drivers for tweeters, dispersing their sound omnidirectionally. A oneinch tweeter and a four-inch ferro-fluid-cooled midrange are housed in each of the columns. The box-shaped part holds a teninch passive subwoofer, (Call 800-774-3742 for mail order; \$699.1

Sharp Viewcam VL-H400U Camcorder: Instead of the usual

tiny viewfinder, this camcorder has a big (four-inch) full-color screen. What's more, that screen flips around to face either the cameraperson or the subjectuseful if you want to set the camera on a tripod and film vourself with the kids. (There's even a remote control, so you

> Spheric Audio Laboratories Krystol System II.

have to start the comers and run around to get into the picture.) You can record in slo-mo, with hi-fi stereo sound, and even in the 16:9 wide-screen ratio used by the coming generation of wide-screen TVs. The display is so sharp, the Viewcam can even act as a portable TV set with the aid of an optional TV tuner attachment. (Call 800-BE-SHARP for store: camcorder, \$2,199: TV tuner attachment, \$299; available now)

don't

KLH Audio Systems V-210 Powered Subwoofer: When you add one of these to a sound

system, you add what the bass players call bottom"—that rumbling, earthshaking thickness that you can feel. That kind of sound is omnidirectional, so you need only

one subwoofer. placed anywhere in the room. What's unique about this "downward-firing" one, sold separately or as part of KLH's six-part "Video Series" of speakers, is that it has its own substantial (120-watt) amplifier built in, so you can add it to an existing sound system without having to replace or beef up the amplifier you already own.

AirNote System. This pager can do all sorts of things the everyday ones can't, and may even save you a few dollars on your phone bill. It will receive text messages on its 80-character LED screen. These come in a number of forms-they can be Email messages sent to your office's PC and forwarded to you via special AutoNote software: they can be E-mail messages sent to your pager's own Internet

(Uncle's Stereo; \$499; October.)

address. Or you can instruct callers (on your voice mail or answering machine) to call an 800 number and dictate a message to an operator; it then gets typed and sent to your pager. That way, you can receive a message instantaneously (even on an airplane), read it, and know who sent it. A reply may not be necessary. The onetime price of \$349 is for the pager; the software supplied for E-mail

forwarding, network service, and operatoractivation; and a personal Internet address. Monthly charges vary and can run between



available now.)

Sony STR-G1ES Audio/Video Receiver: This remarkable unit can distribute the power of its 120-watt amplifier to as many as six speakers. Its ingenious onboard array of tuner, equalizer, and "room sound emulator"that's the surround-sound circuitry-can act as a media distribution center for all the sources you might want to route through your home-theater setup. You can, for example, hook this up to two VCRs, a video camera, a compact-disc player, a laserdisc player, a big projection TV with a cable box, and the output from a video-game player-each with its own remote control. The signals from all these remotes are then "learned" by the receiver itself, and everything can be run using Macintosh-style icons on



the TV screen. (Harvey Electronics; suggested retail, \$1.700: available now.)

Voice It Personal Note Recorder. Model VT-75: This handy little item works like a tane recorder without the tape. Credit-card-size and one-quarter-inch thick, the device records your spoken notes onto a computer chip, then plays them back instantly with the help of fast-forward and reverse buttons. A magnet attachment comes in handy when you want to leave a message for a family member on the fridge: A light blinks with a "message waiting" signal. The recorder holds about twelve short messages. (Sharper Image; \$79.95; available now.)

DesignTech Smart Alarm Car Alarm: This car alarm's tiny transmitter fits on your key chain

and can arm and dicarm the alarm, as well as select various degrees of sensitivity, reducing the number of false alarms. It also has a CarFinder



Proton DT-3660 Widescreen Monitor/ Receiver: Perhaps the

hottest news for cinéastes is that they can soon watch their favorite Cinemascope Westerns on this 34-inch direct-view (not projection) digital monitorreceiver. The screen is long and rectangular, like a movie screenfor video buffs, the aspect ratio is 16:9-so wide-screen films don't have to be cut down or shown with those annoving "letterbox" bars above and below. And the system's digital Extended Definition Television circuitry provides an extremely sharp picture. The set has dual 181channel tuners, which allow picture-in-picture and pictureoutside-of-picture-the latter a way of watching two programs from two different sources, like the output from a lacer disc and a conventional TV program, at the same time. (Harvey Electronics: \$5,000: November)

Ahead Inc. Virtual Guitar: Enter the animated landscape

Lan Lan Lan AirNote

of "Welcome to West Feedback." the

disc that comes bundled with this guitar-shaped game controller. There, amid the fantasy landscapes

painted by Cool

World conceptual designer Barry lackson, stands Lloyd, the "spirit" of West Feedback, who will tell you if you're playing the right chord or applying too much feedback as you play the songs in a preprogrammed list. When you move on to the "Quest for Fame Featuring Aerosmith," you'll be able to iam with the likes of loe Perry and Steven Tyler. The third disc, "Welcome to West Feedback the Second Set." contains the Allman Brothers' "Whipping Post." For certain young men-i.e., a majority of serious cyberheadsthis should be a proverbial killer ap. Requires IBM-PC multimedia CD-ROM drive and a sound card. (CompUSA, Nobody Beats the Wiz: guitar controller and introductory disc, \$99.95; Aerosmith disc, \$79.95; "Welcome...The Second Set,"

\$24.95; October.)



Clockwise from top: Sony Audio/Video Receiver remote control; Voice It Personal Note Recorder; DesignTech Smart Alarm Car Alarm.

Casio Secret Sender JD-6000: Kid communication has come a long way from two cans and a string. This device makes the

"string" into an

Casio Secret Sender.

infrared signal and the "cans" a pair of digital diaries much like the ones used by Mom and Dad. Children aged 8 to 13 can send messages to friends up to 25 feet away. The messages can be

typed on a regular 'OWERTY" keyboard or retrieved from one of the device's many programsa digital diary, a phone

directory with "Fun Face Maker" icons, a Fortune Teller, and even a data-based matchmaker. In case your kids are jet-setting, the unit has a digital alarm clock with time maps for all of the planet Earth, currencyconversion charts, and language translators. (Toys 'R' Us. Nobody Beats the Wiz: \$99.95: available now.)

ORA Electronics Cellular/Data Link. The era of the

completely portable fax is approaching, and with this device, it's actually possible to be sitting on a beach or in a car with a portable computer and a cellular phone, sending faxes or Email messages-or receiving

them. The data link allows a modem or portable fax machine to be hooked up to a portable cellular phone without any special software of its own. The unit is available with specific connections for data-capable AT&T. Mitsubishi, Motorola, Kenwood, NEC, Oki, GE, and Ericsson phones, with interfaces for new models coming online constantly. (Nobody Beats the Wiz, cellular-phone outlets; \$249.95; optional adapter cables. \$69.95; available now.)



Catch-23

By David Streitfeld

With the New Sequel to His Postwar Classic, Is Joseph Heller Cashing In or Cashing Out?

IT WAS 33 YEARS AGO, BUT IOSEPH HELLER still hasn't forgotten how The New York Times Book Review wounded him and his first novel. Then, as now, the Times's endorsement was crucial for literary fiction. which was too bad for Heller: The review. he heard several weeks before it appeared, was negative. So much for his labor of seven years, the enthusiasm of his editor and agent, the 7,500 copies that had been hopefully sent to bookstores, "The effect on me, and my then wife, my two young children, was absolutely depressing," the writer recalls. "Waiting for that review to come out, I didn't think any of us would ever smile again."

On October 22, it finally appeared, three miserable paragraphs tucked back on page 50. Among the jabs: "gasps for want of craft and sensibility ... much too long ... repetitive and monotonous ... it fails ... an emotional hodgepodge." Two other novels reviewed on the same page, the comedic Loo Loo's Legacy and the tale of a young gynecologist, The Halliday Affair, got better notices.

PHOTOGRAPH BY KAREN KUEHN

BEWARE FTHE DOG

The author of Catch-22 at home in East Hampton.



"It turned out to be a perfect novel with a perfect title for me to write at this stage of my life and career," Heller says of "Closing Time."

But Heller had the last laugh. His book, of course, was Catch-22, which would survive Richard G. Stern's cavalier dismissal to sell more than 10 million copies and emerge as the most influential novel of the postwar age. For many readers, Catch-22 quickly became a touchstone—an anticipation, explanation, and confirmation of the anti-military and anti-government sentiments that blossomed during the Vietnam years. Its very title, developed by Heller in a passage that he wrote with little premeditation, quickly became an everyday expression for an absurdly paradoxical and problematic situation. Novelists tend to expect a lot from their books-a spacious ego goes with the territory-but in this case, even the most self-worshiping writer couldn't have wished for more.

Heller wasn't as lucky in 1988 with his fifth novel, a sarcastic meditation on Rembrandt, Aristotle, and history called Picture This. He had hopes, he says, it might be another Catch, that it would "capture the intellectual imagination." (There's a fine example of the authorial ego at work.) Then came the daily Times review by Walter Goodman, who complained there was "precious little adventure or mystery here, and the comedy comes and goes. . . . The opinions are not particularly fresh or elegantly delivered. . . . Sophomoric.

That review, too, "had a devastating effect on me," says the 71-year-old Heller. "It made no reference to the book as a novel, just attacked it in a very sneering way. Even at my advanced age, with the money for the book guaranteed, it was an awful situation. It does not make anyone happy to have something he's worked on, and for which he has high hopes, be dismissed or attacked publicly.'

Then, just two weeks ago, the Times wa at it again, running a Q&A with Heller in the Book Review. Whatever the intention of this odd little piece, the effect was to ridicule the writer even before his new book-Closing Time: The Sequel to 'Catch-22'was in the stores. This was made clear in Barbara Gelb's introduction, where she detailed her supposed friendship with Heller by talking about how unpleasant he is: "For 20 years now, I have managed to overlook his frequent sulkiness, his gluttonous table manners and his tendency to growl No before he even

knows what the question is." For good measure, she said that when she profiled him in 1979, when her husband, Arthur, was the deputy managing editor of the Times, "he did his best to appear winsome. . . . But the minute he knew the article was safely locked up, the winning ways all but vanished.'

With that anecdote-something Heller emphatically denies, incidentally-the Times made sure everyone who interviews the writer during the next two months will make his or her article a little more critical, in order not to seem to be falling for his charm.

Readers, too, will make their opinions known. Some will undoubtedly feel Heller has desecrated the memory of the first book; others may admire the attempt but fault the execution; and there may be some-who knows?-who like the sequel

T'S NOT ENTIRELY UNUSUAL FOR A SERIOUS WRITER TO produce, after many years, a sequel to an acclaimed earlier work. John Updike followed up Rabbit, Run with Rabbit Redux and then extended the one-a-decade trick with two more volumes. Thomas Berger tracked the adventures of his boisterous hero Carl Reinhart in four novels written over twenty years. But never has a writer done a seguel to something that scored so big in so many ways the first time around. Why tempt fate by inviting invidious comparisons?

Closing Time, now being shipped to bookstores by Simon & Schuster, takes the Air Force crew last seen in Italy during the latter part of World War II-Yossarian, who doesn't want to fly any more missions for the very rational reason that he might get killed; the scheming mess sergeant Milo Minderbinder; the unctuous Chaplain Tappman-and plunks them down in the contemporary world. They're old men now, putting their affairs in order, reminiscing about their glory days (the crucial scene in Catch-22, the death of the gunner Snowden, is flashed back to several times), getting ready to die.

There's little plot as such, but plenty of action. Milo is now a defense contractor, and Yossarian is a consultant. They're trying to sell the military a faster-than-light bomber, which provides the opportunity for some humor: "You can bomb someone before you even decide to do it. Decide it today, it's done yester-day!" The bomber looks like a flying wing. "And what does a flying wing look like?" You guessed it: "Other flying wings." The vice-president, clearly patterned on Dan Quayle, wants only to play video games. "I can't appoint a chief justice until I'm the President, and he can't swear me in until I appoint him," he explains brighty. "Isn't that a Catch-22"

Whatever its merits. Closing Time is no simple pastiche or rehash of the earlier book. In fact, the novel is probably too ambitious, a complex stew of transposed autobiography and metal-clion. Among the minor characters are "loey" Heller and Kurt Vonnegut, and a character stumbles for a few pages into the climactic episode of that other famous antiwar novel Studgiterhouse-Five. ("We've gotten to be good friends," says the real Vonnegut, "That's one reason I haven't read the book. I don't want to have an opinion on it.")

Sitting next to the pool at his East Hampton house. Heller is immensely proud of his new work. "It turned out to be a perfect movel with a perfect title for me to write at this stage of my life and career. There's a feeling here of collecting everything I know, everything I ve experienced, everything I dread experiencing in the future, and putting it into the context of a unified work."

The house, complete with adjoining cottage, is relatively modest by Hamptons standards—there's nothing to distinguish if from the dwelling of, say, a retired mid-level public-relations executive. Heller's second wife, Valerie, is upstairs dressing for a party the couple will attend this afternoon. Meanwhile, he plays fetch with the dog and explains himself.

It may seem inevitable in retrospect, but for more than twenty years the notion of a sequel to Catch-22 was merely a joke. "Hey, what are you going to write next?" his longtime editor. Bob Gottlieb of Knopf, would ask. "Catch-23?" Heller would laugh. "We never discussed it as a serious possibility." Gottlich says.

A publisher known more for its ability to churn out commercial best-sellers than for creating listing works of literature changed Heller's mind. Phyllis Grann, head of the Putnam Publishing Group, announced a two-book contract with Heller in 1987 for Picture This and a sequel to Catch-22, the whole package worth in the neighborhood of \$4 million. "I got less than I saked for and more than I deserve," the writer said at the time.

Before this, he had never made a huge amount of money and, indeed, seems to have been less interested in doing so than many other writers. Oh, sure, as a tyro long ago he dreamed of making "hundreds of thousands of dollars, living in the south of France, and going sking with Irwin Shaw in Switzerland." But even his one out-of-the-park home run, those 10 million copies of Catch-22, didn't vield a huge paydet.

"It sold 2 million paperback copies, I think, within a year. But the cover price was 75 cents and the royalty was then about 6 percent, which was split with the hardcover publisher. So you're talking about a couple of pennies per copy for me."

When the Mike Nichols movie was released in 1970, adding another boost to the book's sales, "I remember getting a check for \$68,000, which is the most moncy I had ever seen."

By the eighties, however, the up-front cash available to certain writers had grown enormously. For Grann, the prospect of tapping into 10 million fond, cultish memories must have been irresistible. (She declined to be interviewed for this article.) For Heller, on the other hand, the commitment was casual. "I had no idea what the book would be," he says, "or even if I would really write it."

But as he was working on Picture This, he had a dream involving his mother. As soon as he woke up, he thought of a sentence: "In the middle of his second week in the hospital, Yossarian began dreaming of his mother, and he knew he was going to die." This was the same way his novels always began: One or two sentences, followed by laborious accretion, would result in a complete work. For Catch-22, the sentences were rhapsofic: "It was love at first sight. The lirst time he saw the chaplain, Someone fell madly in love with him." ("Someone" later acquired a name: John Yosachian). For Something Happened, Heller's rather good 1974 novel of stultifying coporate life, they were laconic: "In the oflice in which I work, there are four people of whom I am afraid. Each of these four people is afraid of live people."

When Heller gets these sentences, he says, he is compelled to follow through. "Novelists like myself, we don't get many ideas. I never had more than one idea at a time." While he felt "huge trepidation" in trying to top himself, that was also part of the project's appeal. He wanted to "write the sequel without being.

wanted to "write the sequel without being accurately accused of emulating Catch-22 or of duplicating it, and yet have it be a continuation as a work of literature."

To get started, he reread Catch-22 for the first time in 30 years. He was impressed. "I thought, It's a wonderful book, a little bit overwritten with adjectives and adverbs, but dazzling in the quality of imagination. I was also surprised by the literary ocabulary. I don't have that now. I don't recall ever having it."

Still—the authorial ego now working overtime—he figured he could pull off a sequel. Then Picture This was published, receiving the savaging in the daily Times that Heller remembers so well. The Sunday Times Book Review wasn't much better ("sometimes reaches such extremes that the chief effect is incoherence").

The book fizzled—selling so poorly, Heller says, that for the first time in his career he didn't earn out his advance. Like a bride who wakes up the morning after an impulsive marriage, Phyllis Grann began to wonder what she had committed herself to.

So did Heller. Although the official reason given at the time was that "Heller decided he was not prepared to begin writing," as the Times cooperatively put it, the real problem was that \$4-million contract, the vast majority of which was apportioned for the sequel. "You run into this challenge with a large advance of writing a book that will be popular to a mass audience. And very few complex good books are popular to a mass audience," the writer says. "Catch-22 was something of a fluke."

Y MUTUAL AGREEMENT, THE CONTRACT WAS DISsolved in 1989. Heller's Off-again, on-again
agent, Candida Donadio, sought out other
publishers. One of them was Simon & Schuster. "I was told, "You can have this for \$1.2million," remembers one source. "A few
days later, it was down to \$800,000. The
price was going south in a hurry." Simon &
Schuster has always been proud of the fact
that it was the original publisher of Catch-2s
so the idea went all the way to chairman Dick Snyder's office.

The answer was a firm no: Heller's talent was exhausted.

He continued writing, and Donadio says she got two good

offers. But the writer turned them down, saying he now wanted more money. Donadio, who had first started representing the novelist in the fifties, was thrown overboard, and ICM's Amanda Urban (younger, more aggressive, less devotedly arty) was hired. She persuaded Simon & Schuster in early 1991 to take on the book after all. Michael Korda, who became its editor, says he eagerly snapped it up. "My feeling when it was being offered around—and I expressed it very strongly to Dick [Snyder], who felt even more strongly than I did—was that it was inapporpriate for the sequel to







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Catch-22 to be published anywhere else," says Korda, adding that the original book "was a major moment in Simon & Schuster's postwar history.'

So why did the publisher reject Closing Time the first time around? Korda says he hadn't heard about that and finds the whole notion "highly improbable." He also rejects speculation that the deal was in any sense a payback for Urban, who had just been burned by Simon & Schuster's last-minute cancellation of her client Bret Easton Ellis's misogynist slasher tale American Psycho. "That never occurred to me," Korda savs. "I wasn't involved in American Psycho.'

In any case, says Heller, "the advance was very, very modest. I felt much better that way." (Reports place it at around \$750,000.) He says he's already earned back the money through foreign sales to fifteen countries ranging from Norway to Taiwan, Italy to Brazil. And Heather Schroder, ICM's director of foreign rights, confirms it: "The publishers who had been with him previously all bought this book, a real sign of enthusiasm. We didn't have to go looking."

The official U.S. publication date is October 10, the thirty-third anniversary of the publication of Catch-22. A multi-city tour is planned. Most authors dread these, but Heller is actually looking forward to his. "I'm a narcissist and an exhibitionist," he says lightly. "It's good being the center of attention, having people make a fuss over me. And I love the good food, the good hotels."

He was in such good spirits he was not only calculating that Closing Time would be on the best-seller list-with an announced first printing of 200,000 copies, it's obviously a strong possibility-but also hoping that the hardcover reissue Simon & Schuster is doing of Catch-22 "will finally make it" to the list as well. That would require a miracle.

But then. Heller had received nothing but good news when we first talked in mid-luly, "There's no indication of any hostility toward it, or any dissatisfaction, I'm more secure with this book [than any of his previous books] and more complai-sant." Even then, though, there were distant clouds.

M KEEPING MY DISTANCE FROM the publisher," he said. "I'm wondering why I haven't been told of a book-club sale, wondering what [the woman in charge of selling rightsl is going to do with the paperback. I'm in a state of curiosity or suspense, but I'm not going to

let it become acute." As it turns out, the Book-of-the-Month Club declined to make an offer for Closing Time, even though it would have included the rights to Catch-22 as well. "There wasn't a tremendous amount of enthusiasm for it here," says editor-in-chief Tracy that happens to all too many novelists. Brown. The Literary Guild picked up the books and is offering them as an alternate. "By its very nature, Closing Time would have a problem as a main selection," says editorial director Arlene Friedman, "It doesn't have the broader appeal it would need for our membership, which is predominantly female. But we think a lot of people are going to want to see what Joe Heller has done.

As for Hollywood, Urban concedes that a movie sale is "going to be hard." She points out that, among other things, the film would require a largely elderly male cast. There's been a good audio sale, but the paperback auction will wait until after publication. Vanity Fair canceled its pro-

Much more disturbingly, the prepublication reviews are in. Publishers Weekly. in its August 1 issue, expressed "keen disappointment," saying there was "far too much sophomoric doodling. . . . Despite flashes of the old wit and fire, this is a tired, dispirited and dispiriting novel." Kirkus was even more brutal, saying that Closing Time was "the long-unawaited sequel to an American classic. . . . In an act of absurdity worthy of Catch-22, Heller has written a sequel to a novel that needed no sequel." It advised readers to "pretend the sequel never happened.'

Says Penny Kaganoff, Kirkus's merciless editor-in-chief, "There comes a time when an author just can't write anymore. That's the time to close the computer down. There's no embarrassment in resting on your laurels. If someone wanted to do him a favor, they would have stopped him. But when you get to a certain level [of stardom], no one tells you anything.

Candida Donadio, who has remained close to Heller even though she ultimately didn't agent Closing Time, says, "From the very beginning, I always had worries, nerves, about an attack. They could possibly shit on it. 'This isn't Yossarian; this isn't the book I loved so much.' But then I thought genuine Heller lovers would make the adjustment." If the reviews continue to be this bad, she says, "I suspect he may not choose to write again.'

This is no way for any writer to cap a career. With Heller, it's particularly painful. If it were Philip Roth, no one would mind his getting creamed, just to see the smirk wiped off his face. But Heller is a nice guy, at least for a writer. For instance, when he gets letters from people whose loved ones suffer from Guillain-Barré, the neurological syndrome that nearly ended his life a decade ago, he sends them a copy of his book on the subject, No Laughing Matter. His career has been an honorable one. He has never, at least until now, directly or egregiously exploited the fact that he wrote such a popular and influential book. His biggest mistake was writing his best novel first, but

OB GOTTLIEB, THE EDItor of Catch-22, notes that "the visceral response" in the prepublication reviews "would be utterly different" if Closing Time had had some minor surgerychanging the names of the characters, removing the references to its predecessor. If, in other words, it weren't a sequel.

"What I sense most in those reviews is a personal rebuke," says Gottlieb. "If you have a lifelong love affair with a book, you're likely to want a seguel to be, in essence, the same book, But Closing Time couldn't possibly be the same-the events are 50 years later; loe is an older man writing about a different time. He isn't capable of simply writing the same book again. So of course there's bound to be a disappointment to those who want Catch-

His own view of Closing Time: "I was very impressed with large parts, less impressed with other parts, but I certainly thought it a valid and worthy book. Would Gottlieb have counseled Heller not to write it? "Serious writers should do what they feel they should do," the editor says. "You can't prescribe for

In this case, that's true of readers as well. There's a large group out there who will either buy Closing Time out of love for the original or avoid it for precisely that reason. "It can work either way," says Gottlieb. "People can resist the idea of a sequel to a book that is very meaningful to them, or they may feel they must read it. A perfect example of the latter is the unspeakable Scarlett," the sequel to Gone With the Wind that was ridiculed by reviewers but avidly consumed by read-

The editor refuses to make predictions: "It's a very dicey business-there's no question. Joe is running a risk by doing

Bob Wietrak, a director of merchandising at the Barnes & Noble bookstore chain, likewise straddles the fence: 'There's a lot of interest and anticipation in Closing Time. We've positioned it as a best-seller, but we will see and react. If the reviews aren't good, that will affect

As Heller waits, and worries, he can look at the bright side. At least that \$4million advance isn't hanging over his head. Do authors feel horrible if they get a huge advance for a novel and then the book sells only four copies?

The writer pauses. "I would say authors feel bad even without a big advance if their book sells only four copies."

When Joseph Heller said that, he was

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FIRST PARAGRAPHS FROM FALL, FACT AND FICTION

NO ONE-LEAST OF all Dr. Litchfieldcame right out and told Ralph Roberts that his wife was going to die, but there came a time when Ralph understood without needing to be told. The months between March and lune were a jangling, screaming time inside his head-a time of conferences with

doctors, of evening runs to the hospital with Carolyn, of trips to other hospitals in other states for special tests (Ralph spent much of his travel time on these trips thanking God for Carolyn's Blue Cross/Major Medical coverage), of personal research in the Derry Public Library, at first looking for answers the

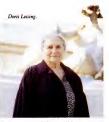


specialists might have overlooked. later on just looking for hope and grasping at straws.

From Insomnia, by Stephen King. Viking; 786 pages; \$27.50; October

ON 30 IUNE 1909, IT WAS announced that Harry Houdini would jump, manacled, into the North Sea iust off Aberdeen in eastern Scotland. He would attempt, as he had done on many previous occasions, to free himself from his bonds and surface before his lungs burst. If he failed, he would of course drown. The attempt was to be

made from a point in the bay a little beyond the pierhead at one o'clock. But at midday the harbour authorities told Houdini that they could not



permit it: conditions were too unsafe. No small boat could survive the seas that were coming in that squally day. By then, however, hundreds of people had already gathered to watch the jump, and more were arriving every minute. From THE LIFE AND MANY

DEATHS OF HARRY HOUDING. by Ruth Brandon, Random House: 368 pages: \$25: October.

SHE WAS VERY PRETTY BUT ALL she cared about was horses and dancing.

This refrain tinkled through my mother's tales of her childhood, and it was years before it occurred to me. 'Wait a minute, that's her mother she's talking about." She never used any other words than those, and they could not have been her words, since she did not remember her mother. No. this was what she had heard from the servants, for she unconsciously put on a kitchen face, with a condemning look about her mouth, and she always gave a disapproving sniff. That little sniff evoked for me a downstairs world as exotic as the people in it would have found tales of cannibals and the heathen. Servants and nursemaids brought the little children up, after the

frivolous Emily McVeagh died, in childbed, of peritonitis, with her third, when her first, my mother, was still only three. There is not even a photograph of Emily. She is Nobody. She is nothing at all. John William McVeagh would not talk about his first wife. What can she have done?-I asked myself. After all, to be lightminded is not a crime. At last it came to me. Emily Flower was common, that must have been it.

From UNDER My SKIN: VOLUME ONE OF MY AUTOBIOGRAPHY, TO 1949, by Doris Lessing. HarperCollins; 416 pages; \$25; October.

IN SEPTEMBER, AFTER

the primary, they

rented an old

vellow cottage

in the timber

at the edge

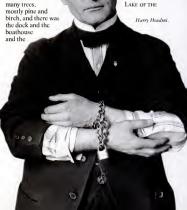
of Lake of

the Woods.

There were

narrow dirt road that came through the forest and ended in polished gray rocks at the shore below the cottage. Then there were no roads at all. There were no towns and no people. Beyond the dock the big lake opened northward into Canada, where the water was everything, vast and very cold, and where there were secret channels and portages and bays and tangled forests and islands without names. Everywhere, for many thousand square miles, the wilderness was all one thing, like a great curving mirror. infinitely blue and beautiful, always the same. Which was what they had come for. They needed the solitude. They needed the repetition,





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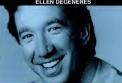
DEMI MOORE



PIERCE BROSNAN



ELLEN DEGENERES



TIM ALLEN

WEEKNIGHTS 7PM PREMIERES SEPTEMBER 5TH



Woods, by Tim O'Brien Houghton Mifflin: 320 pages: \$21.95; October.

GOD ERUPTED IN thunder and shattering glass.

God was deafening, out of the winter sky heavy with storm clouds above Lake Erie.

God was six staccato bursts of fire, and glass flying like crazy laughter, and the skidding of a car's tires as a car accelerated rapidly going eastward on Schuyler.

God struck so swiftly, and without warning. No mercy. In the lightly falling powderyglinting snow of Christmas Eve.

In fact it was just dusk of Christmas Eve: The brief day, overcast like ashes, was darkening early at 4:20 P.M.

Timothy Patrick Corcoran, hanging an evergreen

wreath to the front door of the residence at 8 Schuyler Place, his back to the narrow street, caught the first of the bullets in the lower back, and the second shattered several vertebrae and ripped through his lungs, and the third went wild and the fourth struck the nape of his neck and lodged in the base of his skull and by this time pop-eved in the astonishment of Death, he was falling, vanking the heavy wreath with him to the fanshaped stoop that began to glisten immediately with his blood.



and pungent-smelling, a beautiful wreath for the beautiful new house at 8 Schuyler Place, 30 inches across, with sprigs of berries so shinily red they might have been synthetic berries and a

gaudy red satin bow so shinily red it might have been plastic.

From WHAT I LIVED FOR, by Iovce Carol Oates. Dutton: 608 pages; \$23.95; October.

THAT PERIOD OF TIME BEFORE the selling of my company was probably the most confusing of my life.

It was about a month before I would surrender my title as chairman of the board of Motown Records, As I made my way through the heavy wooden doors of our eighteenth-floor corporate offices I could feel the panic. It was everywhere-a quiet panic. Negotiations with MCA were supposed to be secret, but the daily leaks to

the press were so accurate they seemed phony.

Fay Hale, a black woman in her fifties, one of the many unsung heroes of Motown. greeted me in the lobby with a cheerful "Good morning," and her everyday beaming

smile. But her eyes gave her away. She was petrified. For almost 30 years, she, like so many others, had been loval to me. For almost 30 years she had fought every president of the record company,

including me, to keep us from overshipping and overpaying. I knew she loved me and she knew I loved her. I also knew she knew she was about to lose her job-her life. Yet, she and I chatted as if nothing was happening.

From To BE LOVED: THE MUSIC, THE MAGIC, THE MEMORIES OF MOTOWN, by Berry Gordy. Warner Books: 384 pages; \$22.95; October.

IN PARIS WE EAT BRAINS EVERY night. My husband likes the vaporous, fishy mousse of them. They are a kind of seafood, he thinks, locked tightly in the skull, like shelled creatures in the dark caves of the ocean, sprung suddenly free and killed by light; they've grown clammy with shelter, fortressed vulnerability, dreamy nights. Me, I'm eating for a flashback.

"The grass is always greener on the other side of the fence," says Daniel, my husband, finger raised, as if it has just come to him via the

cervelles. "Remember the beast you eat. And it will remember vou I'm hoping for

something Proustian, all that forgotten childhood. I mash them against the roof of my mouth, melt them, waiting for something to be triggered in my head, in empathy or chemistry or some other rush of protein. The tempest in the teacup, the typhoon in the trout; there is wine, and we

drink lots of it. We sit beside people who show us wallet pictures of their children. "Sont-ils si mignons!" I say. My husband constructs remarks in his own patois. We. us. have no little ones. He doesn't know French, But he studied Spanish once, and now, with a sad robustness, speaks of our childlessness to the couple next to us. "But," he adds, thinking fondly of our cat, "we do have a large gato at home."

"Gâteau means

'cake,' " I whisper. "You've just told them we have a large cake at home." I don't know why he always strikes up

conversations with the people next to us. But he strikes them up, thinking it friendly and polite rather than oafish and irritating, which is what I think. From WHO WILL RUN THE

FROG HOSPITAL?. by Lorrie Moore, Alfred A. Knopf; 160 pages; \$20; October.

I WAS IN THE BAND THE FALL MY father left, in the second row of trombones, in the middle because I was a freshman. Tuesdays and Wednesdays after school we practiced in the music room, but on Fridays Mr. Chervenick led us outside in our down jackets and tasseled Steeler hats and shitkicker boots and across the footbridge that spanned the interstate to the middleschool soccer field, where, like the football team itself, we ran square-outs and curls and a maneuver Mr. Chervenick called an oblique. with which, for the finale of every halftime show, we described-all 122 of us-a whirling funnel



He claimed to have coined the phrase making whoopee. He called divorce "Reno-vations," and this was thought of, in its day, as wit. Vaudevillian, radio host, friend of presidents, and-above all-the Homer of gossip columnists, Walter Winchell was a towering oddity of the American Century. Though his writing was uniquely

perishable-a now almostindecipherable hash of sappy wisecracks, smirking blind items, pious expostulations, and lame puns-his influence was enduring and pervasive, living on in every line of the tabloid culture he helped create and, more concretely, in decrepit imitators such as Joey Adams. Winche ip, Power and the Culture of Calabrity Neal

Gabler's upcoming biography of the jaunty monomaniac

(the model for Burt Lancaster's feral J. J. Hunsecker in Sweet Smell of Success), should go some way toward explaining a man whom, if he had not existed, there would have been no good reason to invent. Instead, Winchell invented himself and, in the process, the modern enquiring mind. (Alfred A. Knopf; 736 pages; \$30;October.) -Walter Kirn

Tim O'Brien

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Peter Manso, Brando: The Biography (Hyperion; 1,055 pages; \$29.95; October): "Unlike a certain picture-rich, word-poor, \$6million-advance, ghostwritten celeb memoir that's floating around, my book offers up a better approximation of the truth.

Not myth, not hagiography, not rip-off sensationalism, but Brando in his full genius and self-loathing, along with the sad spectacle of his decline as one of the great artists of the twentieth century. Eight years in the making, close to 1,000 interviews. 1,100 pages of text. Sweet like Cherry Garcia this story ain't."





Roy Blount, Roy Blount's Book of Southern Humor (Norton; 672 pages; \$27.50; November): "Name me one other book that has Eudora Welty and Little Richard in it. Lyle Lovett and Tennessee Williams, Mark Twain, Louis Armstrong, Flannery O'Connor, B. B. King, Joseph Mitchell, Hunter Thompson, Russell Baker, Jelly Roll Morton, James Wilcox, Alice Walker, Molly Irins, William Faulkner, William Faulkner's great-grandfather, and a Bliod indian. I make this pledge: if this book doesn't give you a whole new awareness of the depth, broadth, elegance, and deprayly of southern humor, you can kiss my foot. I mean that."

approximating our school's nickname, the highway. They were close. The band Golden Tornadoes. We never got it quite right, though every Friday Mr. Chervenick tried to inspire us, scampering across the frost-slicked grass in his chocolate leather coat and kid gloves and cordovans to herd us into formation until-in utter disgustinstead of steering a wayward oboe back on course he would simply arrest him or her by the shoulders so the entire block of winds had to stop, and then the brass and the drums, and we would have to start all over again.

Late one Friday in mid-December we were working on the tornado. Dusk had begun to fill the air and it was snowing, but Saturday was our last home game and Mr. Chervenick persuaded the janitor to turn on the lights. An inch or so had fallen during the day and it was impossible to see the lines, "Wrong, wrong, wrong!" Mr. Chervenick shouted. When the girl pulling the xylophone slipped and twisted her ankle, he blew his whistle three times, which meant we were to line up for a final chastising pep talk before we could leave. He climbed the three steps of his little wheeled podium and let us stand in silence for a minute so we would realize how disappointed he was. Snow piled up in our hair. Beyond the sea of flakes drifting through the high lights came the ringing drone of a tractortrailer's chains on the interstate. In the valley, muffled by a ceiling of clouds, lay

the burning grid of Butler, the black river, the busy mills.

"We have all worked very hard this year," he said, and paused, breathing steam, as if speaking to a stadium, waiting for his words to circle. Beside me Warren Hardcstv muttered something-a joke, a rejoinder-and then we heard what I immediately identified (from my own .22, my father's

Mossberg, the nightly news from Vietnam) as gunshots. A clump of them. They crackled like fireworks, echoed over the bare trees on the other side of the

turned to them in unison, something Mr. Chervenick could never get us to do. From Snow Angels, by Stewart O'Nan. Doubleday; 305 pages; \$20; November.

. . . WE STOOD UTTERLY STILL DURING assembly. That was the first thing I tried to get through to her.

At a certain time every day you were let into the assembly hall, 240 people with 26 teachers and Biehl, and then the doors were shut, and you knew that from this moment for the next quarter of an hour you had to stay completely still.

The prohibition was total, giving rise therefore to a certain tension in the room. As though the rule, by covering everything and by tolerating nothing, called for its own violation. As though the tension in the room was part of the plan.

Over the years it had proved impossible to have the prohibition observed absolutely. But those few violations that had occurred had, in fact, only served to

confirm and reinforce the rule. Those few times it happened, there had been a faint commotion among the pupils, a hemming and a hawing, and a rustling that spread like an infection and, for a while, could not be stopped. A critical situation, one of the most difficult for a man in Biehl's position. The passive resistance of a crowd of small people.

On these occasions he had been brilliant. He did not try to pretend that nothing had happened. He bowed his head and took the disturbance upon himself. He stood like that, head bowed, while the tension in the room rose, and eventually the fear stifled the disturbance.

At no time had he looked directly at anyone: he carried on with assembly as usual. Even so, you knew that he knew who had started it. That he had located the source, and knew how it should be stopped.

From BORDERLINERS, by Peter Hoeg, Farrar, Straus and Giroux: 288 pages: \$22: November.

TWO EVENTS, ONE A disappointment, the other a near calamity, thwarted the plans Philip Johnson had made to celebrate his eightieth birthday with guests on the lawn of his Connecticut estate in the summer of 1986. The first was rain, which fell lightly but steadily during the day of the affair, leaving small pools and fens scattered throughout the property. The second was a heart collapse that Johnson suffered just hours earlier, requiring his

hospitalization in New York and a hurried angioplasty.

The festivities went on anyhow. Hundreds of artists, architects, literati, and patrons at large-people of rank in the very activities in which Johnson had distinguished himself professionallymade the 40-mile trip from Manhattan to New Canaan. Many were his close associates and devoted friends, more than a few his outspoken enemies, but they stayed for hours, all of them, strolling the grounds under umbrellas, like figures in a Japanese print, nodding and bowing as they paid court to one another and homage to a guest of honor who wasn't

even there.

From PHILIP JOHNSON: LIFE AND WORK, by Franz Schulze. Alfred A. Knopf; 496 pages; \$30: November.

"IN THE BEGINNING WAS THE Note, and the Note was with God." Leonard Bernstein wrote, "Whosoever can reach for that Note, reach high, and bring it back to us

on earth. Given the pinnacles Bernstein would eventually attain, the fact that he showed no interest in his chosen field until he was 9 or 10 is considered unusual for a musician, if not anomalous. The most popular version of the story is that he was 10 before the idea of playing a piano occurred to him, and his interest was accidental, his aunt Clara's piano having been placed in the house for safekeeping. He struck a chord, it is said, and screamed for music lessons.

From LEONARD BERNSTEIN: A LIFE, by Meryle Secrest. Alfred A. Knopf; 496 pages; \$30; November.

TY COBB ALWAYS WAS A TACITURN MAN: HE grew more and more reclusive with advancing age, and upon reaching 73 in 1960 he was holed up in a pair of dreary homes worth \$5 million in Atherton. California, and at Lake Tahoe, Nevada. Baseball's greatest, most thoroughly



disliked player of this century lived without electric lights (candles only in one of his hideouts) and without telephone service (in both). The multimillionaire had been estranged from his five children decades earlier. Two wives had charged extreme cruelty in divorces, each deposing that the Georgia Peach was uncontrollable

when crossed or drunk, or, whenever he was reminded of how he had regularly bloodied opponents with his spikes-"Cobb's kiss," as one victim, Frank
"Home Run" Baker, called his slashing.

From Cobb: A Biography, by Al Stump, Algonquin Books: 464 pages: \$24.95; October.

MANHATTAN IS THE TWENTIETH CENTURY'S Rosetta Stone.

Not only are large parts of its surface occupied by architectural mutations (Central Park, the Skyscraper), utopian fragments (Rockefeller Center, the UN Building), and irrational phenomena (Radio City Music Hall), but in addition, each block is covered with several layers of phantom architecture in the form of past occupancies, aborted projects, and popular fantasies that provide alternative images to the New York that exists.

From Delirious New York: A RETROACTIVE MANIFESTO FOR MANHATTAN by Rem Koolhaas. The Monacelli Press: 320 pages; \$35 (paper); November,

RED SCHOFIELD'S PLAN FOR THE ASSAULT ON the president began with a solitary car alarm going off in the rental section of the parking lot across from the airport terminal

It was morning in America, a cool half hour before the dawn, and Schofield could see his whole plan play out in his mind's eye just as it played out there on the field. It was a trick Schofield

possessed, a trained power to see, hear, feel, touch, and even smell the events he had set in motion with his command

Schofield could picture the president's plane beginning its descent from 25,000 feet. Air Force One was due on the ground in 25 minutes. Schofield knew there would be no circling for other traffic, no delay whatsoever. The

president was coming down in the same meticulou manner that attended all the preparations for his arrival. Schofield could count the Secret Service agents already deployed in and around the terminal building—the thirteen special agents and four technical agents as well as six dozen local law-enforcement officers from both the state-police barracks and city police headquarters. He could hear them rocking on their heels: he could smell the coffee on their breath: he could even overhear them talking about their assignments-who was first in line for the motorcade, who had the whole-wheat doughnuts, who was getting the breakfast receipts to pass on to the watch commander.

Schofield knew the ear alarm would rattle everyone. Like a flat tire on a limousine, it would be an unacceptable break in the routine of prepping for the big boss. No one would have thought about such a surprise. Lone snipers, mad bombers, lightning strike, power failure, flash fire, aircraft trouble-all that was credible to the Secret Service Office of Protective Research, which studied and swept and certified each new presidential travel route: but a car alarm was not in the hook

From FATHER'S DAY, by John Calvin Batchelor, Henry Holt: 528 pages: \$23: October.

THE THIRD NIGHT OF THE DEMOCRATIC convention I was supposed to be a floor whip for Stony Walker. Being a whip

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What I am looking FORWARD to

BILL BUFORD editor: Granta

"Reef, a novel by the Sri Lankan writer and now British citizen Romesh Gunesekera.... We're the publisher here, and it will be published in the States this February by the New Press. It's probably the most consistently ecstatically reviewed book we've ever published."

ALLAN GURGANUS author
"In Pharaoh's Army, by Tobias Wolff from Knopf in October. This is a Vietnam memoir, and
a most efoquent and hunest book by a writer whose humor makes me cry."

NORA RAWLINSON editor-in-chief. Publishers Weekly

"The Hot Zone, by Richard Preston. I've been bearing a lot of good things about this nonfiction book with a very unprepossessing subject: the spread of a lethal virus. Father's Day, by John Calvin Batchelor, is probably going to be interesting too."

PAUL LECLERC president, New York Public Library
"In The Gutenberg Engies: The Fatte of Reading in an Electronic Age, Seen Birkerts will be
sheedling light on the ways in which our cultural lives, and our reading habits, are and will
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sounds a lot more fun than it is. I always imagined wild animals frenzying one another into delight or exaltation, but it's nothing like that. Basically it's to organize your delegates on the floor, tell them how to vote, head off dissatisfaction, whip up allegedly spontaneous demonstrations.

From Cock-A-Doodle-Do. by Philip. Weiss, Farrar, Straus and Giroux: 256 pages: \$21: January.

LORNE MICHAELS, THE CREATOR AND producer of Saturday Night Live: "I think the very first show was overthought. There were six months leading up to that show and six days leading up to the second show. . . . Until you do it, you have no idea what it is you're doing. There were two musical groups, there was a Muppet segment, there was an Albert Brooks film-we were just trying to do an enormous amount. It's a clumsy metaphor, but we had the ingredients, we didn't have the recipe."

From SATURDAY NIGHT LIVE: THE FIRST TWENTY YEARS, edited by Michael Cader. Houghton Mifflin: 264 pages: \$25: October.

readings and lectures

92ND STREET V

E. L. Doctorow (October 3), Sam Shepard (October 6), Alice Munro and Carol Shields (October 10), Sir Stephen Spender (October 17), Doris Lessie (October 24), Nadine Gordimer (November 7), Shelby Foote (November 14), Garrison Keillor (November 28), Edward Albee (December 12).

BOOKS & CO.

Paul Auster and Howard Norman (September 8), Anderson Ferrell (September 13), Jayne Anne Phillips (September 19), Fran Lebowitz (November 6).

NEW YORK PUBLIC LIBRARY

Ned Rorem (September 28), John Kennett Galbraith (October 18), Molly Ivins (October 26), Issey Miyake (November 30), Wynton Marsalis (December 6).

ENDICOTT ROOKSELLERS

Paul Auster (September 20), Joyce Carol Oates (October 3), Anna Ouindlen (October 4).

SHAKESPEARE & COMPANY Gail Godwin (September 8), John Irving (September 13), William Kunstler

(September 28).

BRYANT PARK

Toni Morrison (September 12), Sekou Sundiata (September 13), Elizabeth Swados (September 20).



A scene from 'SNL.

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From New York 1960, by Robert A. M. Stern. Thomas Mellins, and David Fishman. The Monacelli Press; 1,376 pages; \$125; November.

WRITING THIS BOOK REQUIRED AN enormous amount of help from friends. To them goes the credit, I'll take the money. Writing this book also required an enormous amount of help from enemies. Particularly, I'd like to thank Vice President Al Gore for being the perfect straw man on such subjects as the environment, ecology, and population. Sorry, Al, for repeatedly calling you a fascist twinkie and intellectual dolt. It's nothing personal. I just think you have repulsive totalitarian inclinations and the brains of a King Charles spaniel.

From ALL THE TROUBLE IN THE WORLD: THE LIGHTER SIDE OF OVERPOPULATION. FAMINE, ECOLOGICAL DISASTER, ETHNIC HATRED, PLAGUE, AND POVERTY, by P. I. O'Rourke, Grove/Atlantic; 368 pages; \$22: October.

THE TWENTIETH CENTURY BEGAN ON A Tuesday. On that day, all my greatgrandparents but one were living in Ohio or Indiana, Mr. and Mrs. Harry E. Frazier and their four children lived in Indianapolis, in a neighborhood of many vacant lots and telephone poles. Mr. and Mrs. Louis W. Wickham and their three children and hired girl lived at 237 Benedict Avenue, Norwalk, Ohio, The Reverend John Bachman and his wife and two daughters lived in New Knoxville. Ohio, where he was pastor of the First German Reformed Church, Mrs. Elizabeth C. Hursh and her three grown daughters and one son lived at 86 Greenfield Street, Tiffin, Ohio; her husband, professor O.A.S. Hursh, lay in a nearby cemetery, beneath a \$200 monument inscribed with a Latin

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quotation and the years, months, and days of his life.

O.A.S. Hursh's initials stood for Osiander Amariah Sylvester, At his birth in 1846, his parents decided to leave the choice of a name to their minister; when the minister announced it at the baby's baptism, they were surprised. Osiander was a figure of the Protestant Reformation in Germany, whose stridency in debate won him many enemies and created disputes which sometimes required the intervention of Martin Luther himself. The name was self-invented; it means "holy man" in Greek. Amariah came from the Old Testament, where it is the name of a number of walk-on characters. It is Hebrew for "God has spoken," Sylvester was apparently added just for meter and effect. Taken together, the three names are a small sermon in themselves, and suggest that naming babies was a job which the Hurshs' minister would have liked to do more often. In later years, however, his efforts turned out to be wasted; the child he baptized almost never wrote his names out full, and people generally referred to him by his initials. If he ever had a nickname less formal than O.A.S., nobody today remembers it.

From Family, by lan Frazier. Farrar, Straus and Giroux: 400 pages: \$23: October.

I WAS BORN IN THE MIDDLE OF A snowstorm on Saturday, January 30, 1937. My mother was in a maternity clinic in Blackheath, London, at the time. about six o'clock in the evening, and my father was fighting a duel with Laurence Olivier at the Old Vic. Laertes versus Hamlet. Someone signaled to my father from the wings "It's a girl," and at the curtain call Olivier stepped forward and announced to the audience that Laertes had a daughter.



Lan Frazier

rather proud of this story. He told it to my mother, and, according to her, Olivier said. "Ladies and gentlemen. tonight a great actress has been horn.

My father was

From Vanessa Redgrave: An AUTOBIOGRAPHY. Random House; 320 pages; \$25; December.

IOHN WATSON FOSTER ENIOYED A CERTAIN renown across the span of American diplomacy, as the only secretary of state to leave office with a clean desk. When this elegant international laywer submitted his resignation to President Benjamin Harrison in February 1893, he was confident that all the pressing diplomatic problems of the American Republic had been resolved. Just the week

before, weary of the endless maneuvers of the randy Queen Liliuokalani, Secretary Foster dealt with the problem in a forthright and gentlemanly manner: he decided simply to annex her Hawaiian Islands to the United States, Problems of a legal nature remained, of course, but these were matters Foster could arbitrate. at splendid fees, when he returned to the private practice of law. Indeed, his brief service as secretary of state was only a minor diversion from the career in international law upon which he had



made his name in fin-de-siècle Washington. From GENTLEMAN SPY: THE LIFE OF ALLEN DULLES, by Peter Grose. Houghton Mifflin; 606 pages: \$30:

November.

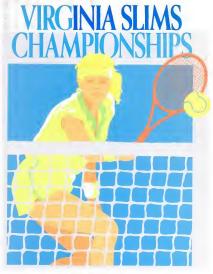
WHEN THEY WALK OUT OF HEATHROW Airport after an eight or nine hours' journey, first-time visitors to London may well decide that the two most beautiful words in the English language are "Taxi. sir?'

Those visitors are not wrong, either, If there were freshman orientation for the foreign visitor to London, it is with those two words that it would start.

From LONDON, by John Russell. Abrams; 256 pages; \$45; November.

AMY WAS A MANAGER WITH A PROBLEM: SHE had just read a final report written by Donald, and she felt it was woefully inadequate. She faced the unsavory task of telling him to do it over. When she met with Donald, she made sure to soften the blow by beginning with praise, telling him everything about his report that was good. Then she went on to explain what was lacking and what needed to be done to make it acceptable. She was pleased with the diplomatic way she had managed to deliver the bad news. Thanks to her thoughtfulness in starting with praise, Donald was able to listen to the criticism and seemed to understand what was needed. But when the revised report appeared on her desk. Amy was shocked. Donald had made only minor, superficial changes, and none of the necessary ones. The next meeting with him did not go well. He was incensed that she was now telling him his report was not acceptable and accused her of having misled him. "You told me before it was fine," he protested.

From Talking From 9 to 5: How MEN'S AND WOMEN'S CONVERSATIONAL STYLES AFFECT WHO GETS HEARD, WHO GETS CREDIT, AND WHAT GETS DONE AT WORK, by Deborah Tannen, Ph.D. William Morrow; 320 pages; \$23; October.



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estaurants

GARLIC BOB'S, STICK TO YOUR RIBS, BOWERY BAR, MONKEY BAR

Downtown

Arté (21 East 9th Street: 473-0077; September 15.) Marilyn Frobuccino is the consulting chef for this French-Mediterranean restaurant in a

Village brownstone featuring a cozy dining room and two fireplaces.

Bowery Bar (358 Bowery; 475-2220: mid-September.) The concrete patio wasn't even dry when Condé Nasters descended upon the

construction site for editorial director lames Truman's coronation festivities-a seeming thumbs-up from all the right people. But a

Café Lure (169 Sullivan Street: no phone vet: mid-September.) lean Claude lacovelli of lean Claude's is serving fish in his second restaurant. His chef, William

Prunty, will move to this homey, inexpensive space dominated by a large brick oven.

Café Noir (32 Grand Street: no phone yet; early December.) This late-night French bistro with Moroccan and Spanish influences is being created by George

Forgeois, the owner of Jules. Cibréo (189 Spring Street; 431-1212: November 1.) Patricio Siddu, the chef at the Florentine restaurant of the

Bowery Bar Courtyard.

Avenue, near 10th Street: 26%4220; opens mid-October.) Marty and Beth Einhorn have created an upscale thirties-style diner serving nineties-style food.

Maka Nunpa (484 Broome Street; 334-3344: mid-October.) Partner lacqueline Smith is a direct descendant of Chief Sitting Bull. which probably qualifies her to open "a world-class Native American restaurant

and gallery" with Manhattan's first adobe oven. Penang Malaysia (109 Spring Street; 274-8883; late October.) Chef Stanley Cheah brings Malaysian cuisine to

Manhattan at this offshoot of the cozy Flushing restaurant. Tasca (525 Broome Street:



A Lobster-Pasta Dish at Novita. Malaysian princess Zerafina

Idris, Richard Widmaier-Picasso—grandson of that Picasso—is trying again at the site of Café with an authentic Malaysian menu. L'Udo (432 Lafayette Street;

388-0978; mid-September.) Latin for "fresco," L'Udo surrounds diners with murals in a Provençal-style "villa" opposite the Public Theatre. Executive chef Philippe Roussel, formerly of La Metairie, will create authentic country-French fare with an Italian accent.

Zut! (139 Duane Street: 513-0505; early October.) A traditional late-night French brasserie-big, bright, and loud. Owners Christopher Chesnutt and Adam Morris of El Teddy's still have to decide on a chef, but look for choucroute and seafood.

Midtown

Aia (937 Broadway, at 22nd Street; 473-8388; September 29.) In this new addition to the bustling Flatiron restaurant district, chef Gary Robins, formerly of One Fifth Avenue, will preside over a "progressive American restaurant celebrating the energy and diversity of New York City." Alva (36 East 22nd Street;

228-4399; early October.) Charles Palmer (the chef and owner of Aureole) has taken on Raoul's Fernando Saralegui as a partner at what was once the Chefs &



forced Eric Goode and Serge Becker to postpone the Bowery Bar's opening, pending the outcome of a September 15 hearing, Chef. Kim Boriin hopes to serve American bistro fare in the light, airy room and 3,000square-foot garden-a corner of California in New York.

same name, has come to New York to re-create the fourteenth-century cuisine he's known for

Lora (89 Grand Street: no. phone vet; mid-November.) Chef Lora Zarubin's moderately priced California bistro will open in the space that once housed Chanterelle.

Lucky Dog Diner (167 First

Philippe Lajaunie and chef losé de Meirelles, owners of Les Halles, have taken over the old Vix Café and turned it into a tapas bar serving draft beer and wine by the glass.

Three Degrees North (210 Spring Street; 274-0505: mid-September.) Now partnered with authentic

NOW THAT ALL THOSE GRANDLY AMBITIOUS restaurants have crept into town in the summer stupor, there's not much left to feed our autumn-anticipation hungers. Mostly humble d

our auturnn-anticipation hungers. Mostly humble debuts and cautious cloning. Still, my West Side soul soars knowing that Stick to Your Ribs will be pedding barbecue come November on Amsterdam Avenue. As for Garlic Bob's, the rumored winter launch from the folks at Docks, the name alone provokes sensuous fantasy.

For now, fussy gourmandlich folks and I are grateful that Erik Blauberg, who showed his colors at Colors, has ambitious plans for tenaissance in the soaring Beaux-Arts American Thread Building (260 West Broadway: 343-0049). And that chef John Schenk will be cooking exactly as he pleases (pleasing me) in the David Rockwell-resurrected and expanded Monkey Bar: favorites from West Broadway and mad.61 and flavor-rich towers of fish and bird. "Alfred Portale is always in my subconscious," he confides. Parked on a tract in TriBeCa (you can't get there from here—no matter where you are , Blauberg hopes to conquer what has been a cruel testing ground for many a failed feeding dream . . . with intense flavors, organic products, and value, especially in the belowground café that opens September 19. Organic vegetable-and-onionloaf sandwich. Lobster-mushroom ravioli in lemon-thyme broth. Sea scallops with arugula, green peas, asparagus, and pomegranate juice (\$8 to \$18). Music-world designer Charles Damga has framed all that architectural flambovance in subtle faux finishes, soft, dreamlike cream mohair, faded dollar-bill green, gold washes, andcoincidentally, I hope-photos of fruits and vegetables by my mate, with a programmable waterfall to blur any acoustic trauma. Grandiloquence atop the theatrical divided stairway begins October 3



Cuisiniers Club. Chef Ron Matthews carries on in the kitchen, with an updated menu that still includes some

old favorites.

Café Dava (340 Lexington Avenue, near 39th Street; 687-8195; early November.) There will be three floors (complete with greenhouse and rotunda) and light Italian fare all day from breakfast until the early-morning hours. The dancing starts at 11 p.M.

Delmonico Lounge (502 Park Avenue, at 59th Street; 486-5058; late October;) An intimate Art Deco-style barrestaurant-café—"designed for an evening of romance, fantasy, and fun"—in the newly renovated Hotel Delmonico

Duke's (235 Park Avenue, near 19th Street; no phone yet; mid-November,) Andrew Silverman is turning the old Silverado space into a 75-seat neighborhood grill with southern-style barbecue, moderate prices, and takeout.

cal divided stairway begins October 3 (entrées \$15.50 to \$25 or sol. Both Schenk and Blauberg are talking "light," "lighter," "lightest." Is the air getting thin? —Gael Greene

> Ens (1076 First Avenue, near 59th Street: no phone yet: September 26.) The owners of Casa La Femme are opening a second late-night hangout, this one uprown. Mediterranean dishes with a Greek influence will be created by executive chef Larry Kolar, formerly of the Ouited Giraffe. The decor will change every six months, itst as it does downtown.

The Jekyll and Hyde Club (1409 Sixth Avenue, near 57th Street; 1-800-867-HYDE; mid-October.) This themepark restaurant has a haunted house, special effects, and more than 250 beers from around the world.



At Work at L'Udo, on Lafayette Street.

Monkey Bar (60 East 54th Street; 838-2600; September 19.) The

legendary bar has been redesigned by David Rockwell. John Schenk, formerly of mad.61, is cooking new American.

Critic's

cooking new American.
Novita (102 East 22nd
Street; 677-2222; early
October.) A trattoria serving
authentic regional Italian
dishes reinterpreted by
owner-chef Marco Fregonese,
formerly of Mezzogiorno.

Uptown

Giovanni (49 West 55th Street; 262-2828: September 15). Chef Giovanni Pinató, formerly of L.A.'s Bice, will run the pavilion-style dining room at this Northern Italian restaurant with the flavors of Veneto. Anyone who appreciates a good Havana will love the eigar room. Lex (153 Essa 65th Street:

Lex (133 East 65th Street; 744-2535; early November.) Henry Lambert, the creator of Pasta and Cheese, never rests. His latest venture is a contemporary American restaurant with an emphasis on comfort food.

Merchants N.Y. (521 Columbus Avenue, near 85th Street; 721-3689; early December.) This offshoot of the hip downtown wine bar and restaurant will have a fireplace and couches.

Merenda (1538 Second Avenue, at 80th Street; 734-1888; early September.) Jointly owned by Luigi and Maura Lusardi and Elio Guaitolini of Elio's, Merenda will serve "new American" and Italian cuisine. The chef, Chris Camillo, was executive sous-chef at Cap Juluca in Anguilla.

Mistral (1043 Second Avenue, at 55th Street; 980-8686; late October.) Chef

Anne O'Hare, formerly of Sign of the Dove and Park Avenue Cafe, will offer Mediterranean specialties in this 90-seat restaurant with a rustic garden atmosphere.

Le Select (507 Columbus Avenue, near 85th Street; no phone yet; late October.) Bistro fare from restaurateur Eric Demarchelier.

Stick to Your Ribs (433 A matterdam Avenue, near 80th Street; no phone yet; November.) Robert Pearson and his legendary barbecue joint in Queens make a foray into Manhattan with the help of Marshall Cogan and Ken

What I'm looking forward to

BRIAN MCNALLY

"I'm waiting for *New York* Magazine to come out to tell me what's opening."

TIM ZAGAT

"I know the chef at Nobe
from Los Angeles. He's been
No. 1 or No. 2 for food in our
La. survey for the past five
years. Based on his track
record, I think the new Nobu
may be the most exciting
restaurant to come to New
York in years."

BOBBY FLAY
chef. Bolo. Mesa Grill
"They've all opened already."

ED LEVINE

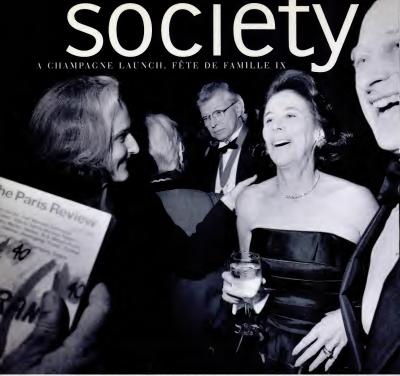
author. New York Ents
"The restaurant that I'm
"thrilled about is the Stick to
Your Ribs that's opening in
Manhattan. It's really exciting
because we'll have a real
barbecne joint in New York."

Aretsky of "21."

West 63rd Street Steakhouse (44 West 63rd Street; 246-6565; October 5.) When John Kluge opens this 225seat steakhouse next month, Upper West Siders will no longer have to go downtown for beef. There are spectacular views of Lincoln Center, and the executive chef is James Quinilivan, formerly of the Doral Tuscany.

Twins (1712 Second Avenue, near 89th Street; 289-9715; November 15.) Actor Tom Berenger is a partner. Twin sisters Debbie and Lisa Ganz are partners. Waiters will be twins. You get the idea. The menu is "healthy" American.

GILLIAN DUFFY



NEW YORKERS ON THE SOCIAL CIRCUIT ARE at this very instant rushing back into town for all the parties, benefits, gala events, and opening nights, which number in the hundreds this fall. But quantity doesn't necessarily mean accessibility: Ticket prices are steep (\$100 is rock bottom), and invites go out to friends of the committee, who group themselves accordingly. Says Nathalie Comfort, the vice-president of the Museum of the City of New York, "You're not going to get seated next to Mrs. Vanderbilt just because you're paying \$700 a ticket-she's going to buy her own table."

Launch of Yves Saint Laurent's new perfume. Champagne

DATE: Monday, September 12. WHERE: The Statue of Liberty. EXPECTED: An onslaught of 1,500 garmentos, press, and friends of Yves's. THEME/MENU: Presumably, lots of champagne to drink. Secret Franco-American finale. PRICE: By invitation only.

SCENE: Yves's last big bash here was on a Chinese junk (Opium, 1978), Ferrying 1,500 people to and from Lady Liberty presents a ess romantically decadent picture.

New York Philharmonic's Opening Night

DATE: Wednesday, September 21. WHERE: Cocktails at Avery Fisher Hall: dinner dance in Damrosch Park. BENEFITS: The New York Philharmonic. EXPECTED: Already signed up are Gerald and Barbara Levin, Joanne Woodward and Paul Newman, Dominick Dunne and Laurence Tisch.

NUMBER: 900. THEME/MENU: Tented silver-and-blue "moonlight oasis" on the Big Apple Circus site. Appetizer: "Wild American forest mushroom and balsamic salad presented in petite mille feuille with coriander, cured gravlax and English cucumber." PRICE: \$150 (cocktails and concert), \$500,

\$1,000. SCENE: Official kickoff of "the season" attracts

all types. Probably one of the few times you get to see Mr. and Mrs. John Gutfreund in the same room as Mr. and Mrs. Neil Sedaka.

Opening Night at Carnegie Hall DATE: Thursday, September 29.

WHERE: Carnegie Hall, with postconcert dinner at the Plaza. BENEFITS: Carnegie Hall. EXPECTED: James Wolfensohn, Felix Rohatyn, Sid Bass, Anne Bass, Linda Wachner. NUMBER: 600.

THEME/MENU: Eccentric Moroccan dinner (i.e., carrots with rose water and raisins); door prize is a trip to Casablanca.
PRICE: \$400 for just cocktails and Academy of St. Martin in the Fields. \$750 and \$1,000 for

concert and dinner. SCENE: Black tie, Heavy on financiers, light on

Women's Campaign Fund

celebrities.

DATE: Monday, October 3.

WHERE: Reception at Chemical Bank headquarters.

BENEFITS: Pro-choice women candidates. EXPECTED: Anita Hill, Wendy Wasserstein, Anna Quindlen, and Faye Wattleton. NUMBER: 800.

THEME/MENU: Varied.

PRICE: \$285.

SCENE: 26 simultaneous dinner parties at the homes of Marlo Thomas and Phil Donahue, Michael Bloomberg, Joni Evans, and Cyrus and Gay Vance, among others.

Fête de Famille IX

DATE: Tuesday, October 4.
WHERE: Under a tent on East 75th Street,
adjacent to Mortimer's.
BENEFITS: AIDS Care Center at New York
Hospital.

EXPECTED: Bill Blass, Nancy Kissinger, Casey Ribicoff, Ron Perelman, and others.

NUMBER: 800.

THEME/MENU: Mortimer's crowd moves outside for cocktails but remains strongly fortified by an air-conditioned tent.
PRICE: \$250, \$125 for juniors.
SCENE: Block party for the rich and famous.

PRICE: \$250, \$125 for juniors. SCENE: Block party for the rich and famous. Last year's sideshow was a booth with a computer that depicted what you would look like after plastic surgery. This year, it's liposuction.

The First Great Party to Save the Last Great Places

DATE: Wednesday, October 5, wetBEE: The Great Lawn, Central Park. BENEFIES: The Nature Conservancy. EXPECTED: CBS: Howard Stringer chairs the event and brings in the likes of the Brokaws, the Rathers, Peter Jennings. Diane Sawyer, Carly Simon, Joanne Woodward, and David Letterman. Co-chairs include Ben Bradlee. Edgar Bronfman Ir., Jerry Della Femina, Barry Diller, Michael Fuchs, Robert Jeg., leftrey. Diller, Michael Fuchs, Robert Jeg., leftrey. Ron Perellian, and Mort Zuckerman. Robert Redford and Vice-President Al Gore will be getting awards. NUMBEE: 1,200.

THEME/MENU: Tents representing the Adirondacks, the Virginia Coastal Islands, the Oklahoma Tall Grass Prairie, the Peruvian rain forest, and the islands of Palau, with menus and décor to match. PRICE: \$500.

Scene: Rich businessmen in tuxedos and cowboy boots. Diane Sawyer in white, glimmering through the throng.

"The Society's Preview," reception for the International Fine Art and Antiques Dealers Show DATE: Thursday, October 13.

WHERE: Park Ávenue Armory.
BENEFITS: The Society of Memorial SloanKettering Cancer Center.
EXPECTED: Female-dominated event, headed by
Mrs. Limbocker. Co-chairs include Mrs.

Kempner, Mrs. Hearst, Mrs. Buckley, Mrs. Lauder. The occasional celebrity (like Barbra or Madonna) or collector will show. NUMBER: 1,500.

NUMBER: 1,500.
THEME/MENU: Cocktail party meets trade show in the hangarlike Armory. Private dinners afterward at the homes of the chairwomen or at restaurants like Mortimer's (second home of the chairwomen).

PRICE: \$200, \$500, \$1,000. SCENE: Ladies compete in scavenger hunt for a pair of gold-and-enamel earrings.

Landmarks Preservation Foundation Medal of Honor lunch for Philip Johnson

DATE Thursday, October 20.

WHERE: The Plaza's Terrace Room.
BENETITS: Landmarks Preservation Foundation.
BENETITD: Past winners I. M. Pei and Brooke
Astor, MOMA's Agnes Gund, Riverside West's
Donald Trump, and other friends of
Johnson's C. Chardred by Jandmarks queen
Barbaralee Diamonstein-Spielvogel.
NUMBER: 200.

THEME/MENU: "Skyscraper salad and postmodern dessert," Diamonstein-Spielvogel promises.

PRICE: \$3.00, \$5.00

SCENE: Intimate architecture crowd at lunch.

Whitney Museum Gala

DATE: Monday, October 24.

WHERE Third floor of the museum.

BENEFITS: The Whitney.

EXPECTED: Chaired by Jamee Gregory and
Robert C. Woolley, Usual suspects include
Leonard Lauder, Beth Rudin DeWoody, Mr.
and Mrs. David Halberstam.

NIMBER: 450.

THEME/MENU: Re-creation of thirties-style "Bohemian" shindig à la Gertrude Vanderbilt Whitney.

PRICE: \$500, \$1,000, \$2,500. SCENE: A more eclectic crowd than the Met's.

Fashion Institute of Technology's Fiftieth Anniversary Fund-raiser

DATE: Monday, November 7.
WHERE: Waldorf Astoria.
BENEFITS: Educational Foundation for the
Fashion Industries.
EXPECTED: Calvin and Kelly Klein host the

dinner dance honoring Bergdorf Goodman. Count on Bergdorf's Dawn Mello and Neiman Marcus's Burton Tansky and some of Calvin's friends. NUMBER: 500.

NUMBER: 500.
PRICE: \$500.
SCENE: Well-dressed alums mix with old fashion hands.

Yaddo Variations '94

DATE Wednesday, November 16.

WHEEE Elaine's, DaSilvano, private homes
of Yaddo patrons, the Republic New York
Bank building, Coramercy Tavern.
BERSTIS: Yaddo artists' residency
program in Saratoga Springs, New York.
ENFECTED: George Plimpton presides at
Elaine's gathering, Loc Castelli and
Richard Price at DaSilvano's. Sarina
Tang and Martin Garbus open their
townhouse in honor of Allan Gurganus,
and James Tarman goes slumming at the
Gramery Tavern. Hortorunate conflict vand
Gramery Tav

THEME/MENU: Eclectic.
PRICE: \$250, \$500, \$1,000.
SCENE: Satellite events will result in splintered but "intimate" gatherings.

National Book Awards

National BOOK Navars

Onte: Wednesday, November 16.

WHERE: Grand Ballroom, Plaza Hotel.

BENEFITS: National Book Foundation.

ENFECTE: Annual gathering of writing and publishing community, frequented by John Grisham and Stephen King. Good thing the nominees don't have to pay; most couldn't afford it.

NUMBER: 600.

THEME/MENU: To be announced. Last year's highlight was a mango sorbet with boysenberry sauce.

PRICE: \$500.

SCENE: Recipient of the Distinguished
Contribution to American Letters medal
usually gives a long-winded acceptance speech
reminiscing about the old days in publishing.

The speech gets turned into a book.

Metropolitan Museum's Costume Institute Benefit

should

DATE: Monday, December 5.

WHERE: Dinner in the Museum Restaurant, dancing in the Temple of Dendur.

BENEFITS: The Met.

EXPECTED: Chaired by Bill Blass, Pat Buckley, and Oscar de la Renta.

NUMBER: 600 for dinner, 1,000 for dance.

THEME/MENU: "Orientalism," as in how come

THEME/MENU: "Orientalism," as in how come the skirt you just bought has a carp motif. PRICE: \$125 for dance and reception, \$900 for dinner. SCENE: The biggie of the season, with a mix of high society, fashion designers, and model-

derbit actresses, although this year's draw won't be as great as last year's, when they all turned out in honor of Diana all turned out in honor of Diana all turned out in honor of Diana all turned out in honor of Diana

all turned out in honor of Diana Vreeland. RUTH G. DAVIS

benefit

Howard Stringer (president of CBS and event chairman for the Nature

Conservancy's "The First Great Party to Save the Last Great Places")
"With the Nature Conservancy, you know exactly where the money is going, I've thrown myself into this with such significantly that I'll probably never be able to raise money again in my lifetime. I be near Nature Conservancy land in stat Hampton, but the ince thing is, if affects everyone. And if it is first serve from the continue of the control of the c

rains on the night of the party, it will be like we're in a rain forest. It doesn't matter!" Mrs. William F. Buckley Jr. (co-chair of the Metropolitan Museum's Costume Institute Benefit)

"There will be pagodas, temples on the tables, a lot of slides thrown up on the walls—it will be very Asian.... There's dancing in the Great Hall after dinner. It's always a fun party, and there's a

huge mix of people, and the real fun begins when the young crowd comes in later on. Then everybody stares at everybody eise."

law

HEIDI FLEISS, LEMRICK NELSON, NEW YORK HOSPITAL

improper prescription of

but a state appeals court

of any official censure.

came to be medical-

profession shorthand

Regardless, "Libby Zion"

perform adequate tests. The

hospital paid a \$13,000 fine,

eventually cleared the doctors

implying a host of complaints

about overworked, sleepless

drugs and a failure to

HOW APPROPRIATE THAT OUR images of Baseball 1994 have come to be Trinitron portraits of Richard Ravitch and Donald Fehr—pudgy white lawyers in rep ties. The strike makes clear what we've known for a while: Litigation has become our national pastime.

Steve Brill, the president of Court TV, unwittingly foresaw the fall of 0. J. (in both the Edward Gibbon sense and the seasonal sense) three years ago when he launched his hyperreal allcourtroom cable network. Court TV will pour uninterrupted streams of luice into the living rooms of America, going gavelto-gavel daily starting September 19. Even that may not be enough O. J. for a nation starved for contemporary significance ("Where were you the night of the white Bronco?" is already this generation's mistily repeated version of "Where were you when you heard

Heidi Fleiss returns to her role as the Hollywood Madam, though the city will have to catch up with it in the tabloids and on trash TV. Court TV having opted against such downmarket fare. Fleiss kicks off the same day, in the same courthouse, as O. J. ("Walk by that place and you get fried by microwaves," says divorce lawyer Raoul Felder). Of course, the story most New Yorkers want most and least is the federal civil-rights trial of Lemrick Nelson, now 19. who was acquitted in 1992 of stabbing to death Yankel Rosenbaum—the Fort Sumter moment of the 1991 Crown Heights riot. After

about IFK?").

intense pressure from lewish groups and lawmakers, Janet Reno opened a grand-jury investigation, which led to an indictment of Nelson last month on civil-rights charges (in a trial, the government will have to prove Nelson killed Rosenbaum and did so because he was Jewish). Nelson was 16 at the time and is at this point being tried as a juvenile. Therefore,



the Justice Department is saying nothing firm about a trial, which many believe will take place this fall. If so, it will be the Big One. A city awaits.

Sidney Zion (the Libby Zion estate) v. New York Hospital, et al.

LIBBY ZION, DAUGHTER OF iournalist Sidney Zion, was 18 the night she was admitted to New York Hospital with an earache and a high fever. Eight hours later, she was dead of cardiac arrest. Ten vears later, her father's malpractice suit against the hospital and four doctors is coming to trial. "I've always considered it a murder case." says Sidney Zion. A grand jury found no criminal negligence by the two attending residents, but it found the hospital guilty of inadequate care, including

reform measures in 1989 that limited residents' shifts to ... 24 hours. (Supreme Court, New York County; October

People v. Shlomo Helbrans, et al.

in kidnapping of Shai Fhima JUST HOW MUCH FREEDOM DOES a 13-year-old boy have to choose the righteous path? Two years ago, Shai Fhima Reuven tried to explore this question, at least according to Rabbi Shlomo Helbrans. Fhima's Israeli-immigrant family asks a different question, namely, Who kidnapped our son? Helbrans, his wife, and a disciple named Mordecai Weiss go on trial for allegedly abducting the boy in April 1992 and spiriting him away to live in an Orthodox community following a week of religious instruction at

Helbrans's Borough Park yeshiva (New York, November 25, 1992). Helbrans had some facts on his side: The boy's home life had been, in a word, secular Raised by his grandparents following his parents' divorce, the boy at one point landed with his mother and siblings in a New Jersey women's shelter after his mother and stepfather's tile store failed,

leading to domestic tension. A strange tale grew stranger early this year, when Fhima wandered into a Rockland County police station, saying that he had run away from his mother because she was abusive. (Supreme Court, Kings County, Brooklyn; October 3.)

The United States v. Dandeny Munoz-Mosquera

TWELVE BULLETS FROM Colombian troopers terminated drug lord Pablo Escobar on a

red tile roof in Medellín last December, but his legacy lives on in Brooklyn, After beating the rap with a hung jury in July, alleged Escobar lieutenant and "enforcer' Munoz-Mosquera will be up again on a retrial for the murder of two Americans in the 1989 midair bombing of Avianca Airlines Flight 203 over Colombia, which killed 110 people. The federal government charges that Munoz-Mosquera, who broke out of Colombian jails twice. was in charge of security for the Medellin drug cartel and was a key player in the cartel's far-reaching conspiracy to export major shipments of cocaine into the United States. Prosecutors claim Munoz-Mosquera was the cartel's most prolific hit man, responsible for some 50 murders, and say he helped



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decide where to place the bomb on the jet. The original trial deadlocked amid jurors' allegations of bribery and attempted tampering, (United States District Court, Eastern District. Brooklyn: October 17.)

United States v. Omar Abdel Rahman, et al. IN THE TRIAL THAT IS SURE TO GALVANIZE spy novelists, paranoiacs, and apocalyptic shamans (as well as lots of regular people), the United States government brings its conspiracy case against Egyptian cleric Omar Abdel Rahman and thirteen other defendants who allegedly plotted to bomb the World Trade Center and were foiled in their plans to blow up the United Nations Building, the Federal Building, the Lincoln and Holland Tunnels, and the George Washington Bridge over the July 4, 1993, weekend, (Four other men have already been convicted and sentenced to 240 years in prison for their role in the 1993 bombing of the Twin Towers.) In addition, co-defendant El Savvid Nosair is charged under the federal racketeering act with the murder of radical Jewish leader Meir Kahane in 1990. The case, originally scheduled for September 19, has been delayed while new attorneys are brought in to replace the William Kunstler team, which was taken off the case. Court sources believe the trial could begin as soon as November, (United States Federal District Court: date to be determined.)

People v. Edward Summers

"THE IFFP MURDER" SEEMED TO CONFIRM every white suburbanite's deepest fears of the city: A black kid from the Bronx travels to a nearby shopping mall. He allegedly stakes out the parking lot, then hijacks a Jeep carrying two white college students. Soon after, the students are lying facedown in the snow beside the road, one dead, the other bleeding from a head wound. The only problem: The suspect is as middle-class as the victims. Summers, then 22, comes from a tight, religious family. His parents gave him all the money he needed, and he already had a leep of his own, his friends claim. Summers told New York last March of a Bronx drug dealer named Dino who actually committed the crime, then drafted Summers to drive the stolen Jeep home or face death (or dead parents). The surviving victim picked Summers out of a police lineup as the gunman. (Rockland County Courthouse: September 8.)

People v. Pedro Gil GIL IS THE BUSBOY WHO ALLEGEDLY TOSSED

a 30-pound plastic bucket of joint compound from a Washington Heights rooftop last October, striking policeman John Williamson and fatally injuring him. The incident occurred during a routine traffic towing on 175th Street. Police say Gil was aiming for Williamson's police car. Cheers erupted when the bucket struck the cop. Gil now faces charges of reckless homicide. (Supreme Court, New York County: September 28.)

People v. Rashid Baz

RASHID BAZ WAS A LEBANESE-BORN illegal immigrant of Druse-Muslim extraction with no apparent ties to any particular religion or militant group. Last March, he allegedly killed one rabbinical student and wounded three others by peppering their crowded van with automatic-weapon fire in the middle of the Brooklyn Bridge. The incident came three days after the "Hebron massacre" in the West Bank. Baz was a livery-cab driver who allegedly fired on the vam—which was carrying fifteen Lubavitch students—from the blue Chevrolet he drove for work.

"We're supposed to kill all those Jews," Baz said, according to his boss, who added that Baz was "really upset" about Hebron. Baz told investigators that there was no political motive for the shooting and that he believed he had been fired upon first. (Supreme Court, New York County; date to be determined.)

Michael Stout (the Robert Mapplethorpe Estate) v. Alexandra Knaust

ALEXANDRA KNAUST SERVED AS AN AGENT and, she says, a stylist to the late Robert Mapplethorpe during his last years, when he produced what some consider his finest work. Mapplethorpe executor Michael Stout claims Knaust wheedled from the photographer more than 80 silver-gelatin prints, worth perhaps \$1million, with which to market Mapplethorpe's work in England, Stout is suing because, he claims, Knaust never returned the prints as she said she would. Knaust is countersuing, claiming she knows nothing of the prints but is keeping a smaller agent's portfolio of photos that Mapplethorpe gave her. In addition, she wants-as her stylist's compensation-one print for every photo session she assisted at. (Supreme Court, New York County; September 19.)

People v. Rodolfo Rodriguez, Javier Miranda

POLICE OFFICER SEAN MCDONALD WAS trying to arrest two men following a holdup of the small Filo Fashions shop in the Highbridge section of the Bronx last March. He was shot and killed. Investigators now charge that the men arrested in the slaying, Javier Miranda, 27, of Washington Heights, and Rodolfo Rodriguez, Qo, an illegal Dominican immigrant, are responsible for ten holdups in the months preceding the killing. (Supreme Court, Bronx County; October 6.)

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advertising

DAFFY'S TO DONNA KARAN, MCDONALD'S TO MOËT

unexpected nip in the air already has our Tanqueraytippling Mr. lenkins tuxing up for an extended sojourn south of Houston Street, There.



sources inform advertising's favorite cutout will spend much of this month and next "shaking his groove thing" with the likes of cross-dressing disco habitués of the RuPaul variety. A little downtown raffishness is a distinctive way, indeed, to conclude a

summer of mouth-to-martini

Taster's Choice: a Surprise Visit.

resuscitation.

But will the unflappable Mr. I wear out his welcome? Not according to Donny Deutsch, whose agency created the ubiquitous campaign. "People really love him," he insists. "Mr. Jenkins will be hanging around with former Jägermeister drinkers all fall.

IN CAMPAIGN AFTER CAMPAIGN. commercial after commercial. this fall's message is "We are family." That's family in the metaphorical sense, for the literal one no longer has the numbers to command advertisers' undivided attention. The Taster's Choice saga gets as close to nuclear as prime time dares when, in November, it picks up with the tenth installment of TV's longest-running commercial

courtship. Fans will recall last season's knock on the door from the woman's son. who was paying an unannounced visit and found Mom all comfy with her boyfriend. In a

follow-up spot. the boyfriend abandons the morning paper (read: He spent the night) and then gets up from the sofa for a season-suspending introduction.

What now, you ask? It used to be we had only to look to England, where the Taster's Choice campaign not only led ours by several episodes but almost followed the same script. Last year, though, the U.K. couple, having upstaged even the royals in terms of media interest, drove into the sunset. Good for them, but where does that leave us? Clueless-except for the strong suspicion that in this fall's U.S. campaign, the son stavs.

The episodic spots are probably here to stay, too. "Consumers have never been so iaded," says Phil Dusenberry, chairman of BBDO New York. "But that gives us a real opportunity. They'll respond to anything that's new and fresh. anything but puffery."

OTHER MAIOR STORY LINES ARE even more American. The "First in Line" spot for

McDonald's. which broke over the weekend. with a view toward the Super Bowl, parodies football obsessives: One guy offers to trade his limmy Johnson Thermos collection for



DR. CAROL MOOG, A CLINICAL psychologist whose Creative Focus consultancy in Bala Cynwyd, Pennsylvania, analyzes commercials. explains the bumper crop of compelling ads this way: "The once-hidden workings of market research are now transparent. The best thing advertisers can say to the public is 'Look, we know you know.' " The removal of "artifice," as Moog delicately puts it, creates a joy all its own. In an intriguing new campaign for Barneys New York, the store continues to avoid "a heavy stylized fashion trip," says senior vice-president of advertising Simon Doonan. Instead, the fall campaign serves up soothing illustrations that, in the words of creative director Ronnie Cooke, "show the simple process of shopping." Cooke and her consulting creative director, Glenn O'Brien, spent hours observing Barneys shoppers. Protecting the campaign's credibility proved almost as difficult as finding it in the first place. While producing

an animated TV spot scheduled to air this week. Cooke contends, it took days to find "just the right look, just the right voice." That's because there's so little "realness" on television, she says, "Everything moves too quickly. Everything appears overly dramatic even when it's meant to be normal."

Cooke is right to be concerned. The depiction of realness" has become infinitely trickier since a



white Bronco on the Los Angeles Freeway raised the standard. For advertisers, whose preference for socalled slice-of-life commercials knows no bounds, the challenge is compounded by the insertion of a sales message. Where do you put it without undermining authenticity?

"WE USED TO USE THE testimonial [ad]," says Jim Patterson, chairman of J. Walter Thompson North America, "but we can't do it in the same way anymore because people, even when they're real people, look too uptight on camera." Patterson's solution is what he calls "true-life advertising," a style that marries the old testimonial to situations so profound they defy self-consciousness.

Hence his agency's campaigns for Kodak Royal Gold (one spot follows expectant fathers into the maternity ward), and for e.p.t. (which portrays real



Fall Preview

couples as they get the results of a pregnancy test). J. Walter

Thompson will extend both campaigns, while ferreting out new uses for the technique. "This is literally truth in advertising," Jim Patterson says. "We feel it's the wave of the future."

NOT ALL SALES MESSAGES LEND themselves to advertising vérité. Banks, brokerages, and insurance companies once did a brisk business simply by appealing to the consumer's brain. Today, however, the heart must bas well if the wallet's to follow. And it's not just one heart, either. As Jay Schulberg, chief creative officer at Bozell Worldwide, explains, "For a campaign to work in today's climate, it must connect one heart to another. It must know, and show, the bonds that blind.

Exhibit A of the genre is the campaign Bozell created for Mass Mutual: "We help you keep your promises." Although the imagery veers toward the Reaganesque (a spot to be featured during the U.S. Open shows a Vietnam vet saluting with a prosthetic arm), the copy snaps the campaign back into balance with such nonheroic appeals as ". . . A promise I'll remember, it's never too early in the day to eat ice cream." It really is 'kinder, gentler' advertising, precisely as Schulberg claims, and despite numerous false sightings, it's only now arriving.

THIS GAME OF CONNECT-THE-HEARTS, WHILLE never easy, is most difficult when the connection's limited to two. Romance makes a surprisingly strong showing, nonetheless, and from surprising quarters. Kirshenbaum & Bond, the youngish, still-brash agency, shows us how bees do it—and to a rose, no less—in a Moét & Chandon commercial that will not a form the control of th



run in October. "Actually, the bee and the rose seduce each other," says executive creative director Richard Kirshenbaum of TV's lushest display since the final cast party for *Cheers*.

The same agency also marries denim and diamonds in a campaign designed to introduce **Van Cleef & Arpels** to a crowd that can just now both afford and desire it. Print ads, which break next month,



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Don't Leave Home Without It.® © 1994 American Express Travel Related Services Company, Inc flatter both sexes with such copy lines as "She is the first woman who refused to take your phone calls" and "She is the woman men always wanted to run away with. You did." Kirshenbaum instructs us that romance

"isn't about trophy wives anymore but real partnerships."

Hanes DELIVERS some straight talk. leaving no illusions about the benefit of Smooth Illusions pantyhose in a new printand-outdoor campaign, 'Liposuction Without Surgery."



"Those three words say it all," says Rita Senders, the Saatchi & Saatchi creative director who penned them. According to ad-shrink Carol Moog, however, the small print-PUT ON 2 OUNCES OF PANTYHOSE, LOOK LIKE

YOU TOOK OFF 5 LRS-is not bad

'Five pounds—bingo," Moog explains. "It's almost disturbing how many women think their lives will improve if they lose those last five pounds." For those with even more to lose, Hanes, in another new campaign (Silk Reflections Plus), has another new message: "Bigger is better." And where might this anti-waif assertion appear? "Directly across the street from shelter posters of Kate Moss," Senders only half-jokingly suggests.

Levi's Jeans for Women UPDATES ITS DEterminedly fresh take with a power trio of spots that are just going into rotation. Each spot's a mini-masterpiece with a stylized computer-graphics look. "Woman Getting What She Wants" features a very un-doll-like figurine. "Woman Losing Her Insecurities" cuts to the chase with horrific animation. And "Woman Breaking the Mold" makes you wonder why those skirted ladies were ever allowed on restroom doors.

Revion WEIGHS IN WITH SIMILAR CHEEKiness, and practically every supermodel but Kate Moss is in its corner, Claudia Schiffer (representing the new fragrance Charlie Red) and Brooke Shields (for original Chartie) even pose as boxers while the advertiser poses a rhetorical question: "Is this town big enough for two Charlies?" Another campaign will have Cindy Crawford kissing everybody but Richard Gere for a new lipstick ("It won't kiss off!"), and a third returns Revlon's signature Fire & Ice name to the active list. Says Dick Tarlow, the creator of Revlon advertising, "We really don't need any new faces around here.

IT'S NO SURPRISE TO GEORGE FERTITTA, the president of Margeotes Fertitta Donaher & Weiss, that the season's "edgiest" work uses print. "Magazines are not afraid to develop a voice," he says. "You just don't find as powerful a voice on television or in other media." Editorial bravery is credited with encouraging equally courageous advertising-a stand Fertitta insists he would make even if his agency hadn't created Stolichnava's soon-to-beeverywhere campaign showcasing Russian artists, whose Constructiviststyle posters are overlaid with a splash of American graffiti that extols the "Freedom of Vodka."

THIS ISN'T TO SAY ATTITUDE NEVER REARS its sneering head on television. But even in the perpetually conventional car category, there's a marked preference for the inclusive low road instead of the exclusive high road. Chrysler Eagle's recently launched campaign (only a handful of the eighteen new spots have appeared) provides a case in point, if only because it relies so heavily on Lettermanesque TV personality Greg Kinnear.

Kinnear, the host of both cable's Talk Soup and now NBC's Later, is inseparable from his signature smirk. But it's his engaging side that Bozell's Detroit office highlights as Kinnear entices a cross section of Americans into taking test drives. Feminists, lawyers, bikers, and police—all these and more mix it up in a charming but risky campaign.

DOWNTOWN SHOP DEVITO/VERDI ALSO delivers, with print work so aggressive people may want to smack it. This



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Daffy's, which
featured an empty
shirt making a very
New York gesture,
uses the line, "If
you're paying full
price for designer
labels, have we got
a label for you."

NOT SURPRISINGLY, the **Donna Karan**

Company makes a New York gesture of another sort while taking the print medium to the max. A limited-edition book, DKNY/NYC, combines the designer's look (through photos) with city sensibilities (through quotes). The first edition, underwritten by DKNY and Kodak, will be available on September 20 (\$49.95), and the proceeds all go to the NYC AUSs Fund.

RICHARD MORGAN

To A Couch Potato It's A Silver Platter.



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magazınes

'CIVILIZATION,' AND 'SAVEUR'

lay McInerney.

"Swing"

ON STANDS: October 7.

WHAT IT IS: A young Time,

Vanity Fair, or New Yorker, "But

we're not a news magazine. Or a

celebrity magazine. And we're

not too heady like The New

THIS FALL'S CROP OF NEW magazines takes areas of interest, hacks them into niches, then splinters the market further by age group. So the whiny generation gets its own Time, boomers get a slick and buttery Gourmet for the nineties, and everyone gets a personalized guide to the infobahn. And for the happily unplugged, there's always Civilization.

WHAT IT IS: "The authority of Time. The style of Details. The edge of Spin." A cultural guideavailable on paper or online-to life in the WHO'LL SHIFT: Men

and women from the Generation (the X is silent) WHAT'S IN IT: "May I Be

Excused?: Living at Home After Graduation." "The Mysteries of Sea Monkeys Revealed," Next month: "Sex in the 90's."

WHO'S WORKING ON IT: Successful folks in their twenties, including high-profile actors, musicians, and entrepreneurs who will be invited to write opinion pieces sans "the perceived 'interface' of the iournalist.' ON STANDS: Fall.

'Computer Life'

WHAT IT IS: A super-glossy about using computers for personal pursuits, "Where computing comes to life '

WHOSE LIFE: Adults whose PCs are their friends: "For people

who have Fall review

brought computers into their personal life." WHAT'S IN IT: "Talking It Out

Online," a guide to online support groups. "The Doctor Is In (Your PC)": using your computer as a medicine chest. WHO'S WORKING ON IT: Ziff-Davis publishing group, the czars of computer publishing; columnists Gil Schwartz and Nancy Tamosaitis, author of The lov of Cybersex. ON STANDS: September 13.

WHAT IT IS: Hard to pronounce

("Sah-VURR"). The American version of the artery-hardening French culinary magazine Savor. WHO'LL SAVOR: People who "see the world food-first"; anyone with a juicer.

WHAT'S IN IT: Articles about underappreciated Chinese teas, "Fishing Camp Cooking," "Mad

Yorker." WHO'LL SWING: 18-to-29-yearolds ("the group that represents the 'swing' vote for most political and public-policy decisions") who are "searching for a sense of themselves." WHAT'S IN IT: Articles about inspiring people in their twenties; an ad from Polo/Ralph Lauren. WHO'S BEHIND IT: As founder and publisher, David Lauren, 22-yearold progeny of Ralph; MODERN REVIEW About Eggplant." WHO'S WORKING ON IT: Publisher Chris Meigher, formerly of Time Inc.; Dorothy Kalins, former editor of

ON STANDS: September 15. 'The Modern Review'

WHAT IT IS: Low culture for highbrows, "It's like The New York Review of Books, but it's about Baywatch and Melrose Place."

Metropolitan Home; cookbook

Waters: vintner Bruce Nevers.

authors Sheila Lukins and Paula

Wolfert; Chez Panisse chef Alice

WHO'S MODERN: "Beavis and Butt-head with doctorates in cultural studies. WHAT'S IN IT: "The Great Hollywood Showdown: Hugh Grant vs. Ralph Fiennes." "The Quentin Tarantino Backlash." WHO'S BEHIND IT: The founders of the hip British journal of the same name; heavyweight contributors like Douglas Coupland, Camille Paglia, Greil Marcus, and David Koepp.

Endorsed by lames Wolcott and

unnamed venture capitalists. Distributed by Hearst. ON STANDS: October 25.

'NetGuide'

WHAT IT IS: A road map to the information highway. "But not just how to get there, but whether it's worth the trip." WHO'LL NET: No hackers: infonet neophytes only. WHAT'S IN IT: "Your Online Construction Kit," "Sidestepping the Flames: The Art of Writing E-mail. WHO'S WORKING ON IT: Former editor-in-chief of Omni Patrice Adcroft ON STANDS: November.

"Civilization"

WHAT IT IS: "The magazine of the Library of Congress," a bimonthly arts-and-humanities iournal that's "not afraid to be old-fashioned. WHO'S CIVILIZED: Members of the L.O.C. and other curious well-read members of the

intelligentsia: "anyone who views life as graduate school by another means." WHAT'S IN IT: Articles about the library's holdings and activities;

"American Sphinx: Contradictions of Thomas lefferson": photographs by Toni Frissell.

WHO'S BEHIND IT: Stephen Smith (formerly the "Nation" editor for Time and executive editor at Newsweek), private investors, and "the largest repository of knowledge in the world." ON STANDS: November 3.

WHAT IT IS: No Kate Moss, no Counting Crows: a quarterly "real-life survival guide." WHO'LL ENVISION: "Young independents." Gen-Xers in need of guidance.

WHAT'S IN IT: "We're the Temps of America: Tales From the Typing Pool"; career makeovers; "Parent-proofing Your Place Before the 'Rents Show Up." WHO'S WORKING ON IT: Recent alums of Stanford University's student paper. Up-and-coming writers, photographers, and designers. "We'll discover talent the same way that Rolling Stone did in the sixties. ON STANDS: Mid-

WHAT IT IS: "MTV meets Popular Mechanics. WHO'LL BLAST: "Screen, agers " 12-to-25-year-old technoids. WHAT'S IN IT: "Baud to the Bone: l Was a Teenage Sysop," "Phat Music Tools," "CyberSports." WHO'S WORKING ON IT: 18-yearold Glenn Rubenstein-the Frank Rich of the video-game world. The founders of Morph's Outpost on the Digital Frontier, a trade publication for the "builders of the information highway."

November.

ON STANDS: December 1. KATE O'HARA

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contabs

WHERE DO 500, UM, HEAVYSET GAY men from all over the world hold their annual convention? Where else but the Fat Apple, as they like to call it? This past weekend, members of Girth & Mirth, "a social club for chubby gay men and their admirers (or Chubby Chasers)," were to kick off the city's hectic convention season. They were scheduled to shop at Rochester Big & Tall, take in a Kiss of the Spider Woman matinee, hold a group discussion on relationships ("People Who Really Need People"), and eat at Carmine's, Ollie's, and Virgil's. There was also a bathing-suit contest at the Puck Building (yes,

Specdos). In the coming months, watch out for Trekkies, dentists, Texas cheerleaders, and Cajun hairdressers. See them aboard the Intrepid, at the Statue of Liberty, and lined up outside the Carnegie Deli waiting to buy a \$17 sandwich. And be generous when they ask you how to get to the street named after that city in Texas. Last year, they spent \$1.6 billion, not counting the take

Preview

from threecard-monte games, (An asterisk indicates that the event is open to the public,)

NACORE International

WHO: 2,500 corporate-real-estate executives.

ACTIVITIES: The theme: "Big Idcas in the Big Apple," From September 17 through 20*,

spend "an unbelievable evening of networking and dealmaking" at the surplus-property auction. Inspect "back of the house" improvements made to the World Trade Center after last year's bombing. "Dessert parties every night"; address by Mayor Rudolph Giuliani; luncheon address by Ben Vereen (will sing:

may dance). "Tour de force" kevnote address by Tom Wolfe.

American Society of Mechanical Engineers

WHO: 300 to 500 mechanical engineers ("hardly any women") from all over the world. ACTIVITIES:

Wolfe on Real Estate. Committee meetings at Locws New York, Doral Inn, Grand Hyatt (September 19 through 23°), Discussion of nuclear-safety standards.



WHO: 400 marine pilots (they guide ships into harbors). ACTIVITIES: A harbor-inspection cruise. Receptions aboard Intrepid and on Ellis Island; a discussion of safe ship maneuvering. "Bus tour for the wives-all the tourist destinations." Gala ball at Marriott Marquis. (October 5 through 7.)

American Bankers Association **Annual Convention and Banking** Industry Forum

WHO: 3,500 bank CEOs. ACTIVITIES: Katie Couric, Phil Donahue, and Tim Russert will host sessions, and Charles Kuralt will present a fake Sunday Morning show that will feature "child virtuosos and bankers who have made significant contributions to their communities." Featured guests: former

> Sci-fi Hero William Shatner and Friends.

Education secretary William Bennett, Federal Reserve chairman Alan Greenspan, and Comptroller of the Currency Eugene Ludwig. (October 8 through 11° at the New York Hilton.)

'Guiding Light' Fan Club WHO: 400 fans of the long-

running soap, who get bumper stickers and cast-member photos when they ACTIVITIES: Bowling at Port Authority Leisure Time lanes followed by charity auction of clothing worn by cast members (October

22*). Dinner and Q&A-photo-

autograph session October 23 at the Hilton; celebrity guests to be announced.

Intercoiffure Mondiale

WHO: 300 of the best beautysalon owners "considered by their peers to be dynamic in their field who are not selfish and who are willing to share beauty secrets" (October 22, 23, 24). ACTIVITIES: Demonstration of new trend in perm waving ("not little itty-bitty ringlets like Barbra a few years back, but undulating, looser, not frizzy").

New York Custom Knife Show WHO: 2,000 to 3,000 knife lovers at the Roosevelt Hotel.

November 11, 12, 13*. ACTIVITIES: More than 175 displays by custom craftsmen. some of whom have designed weaponry for celebrity collectors Sylvester Stallone, Sammy Davis Jr., and Shelley Berman, as well as for Rambo III (survival Bowie knife), Cliffhanger (large folding Police-model knife), and The Last of the Mohicans (Hawkeye's tomahawk)

Eastern District, Commercial Law League of America WHO: 1,200 lawyers, commercial-

collection-agency reps, and lawlist publishers. ACTIVITIES: Educational programs. Saturday-night cocktail party at Grand Hyatt: Sunday brunch with guest speaker Dr. Ruth Westheimer discussing sexual therapy ("For the spouses, it's fun"). Banquet



Cheerleaders.

aboard the Intrepid. (November 18 through 20.)

Cheer and Dance Rehearsal WHO: 1,000 "very elite" highschool cheerleaders and drill-

team dancers. ACTIVITIES: Intensive cheering and human-pyramid-making at the lacob lavits Center November 19 and 20 in preparation for the Macy's Thanksgiving Day Parade. Also, wholesome sightseeing: Empire State Building, Statue of Liberty, Radio City. Half will see Cats; half will see Guys and Dolls, "Buying watches off the street in SoHo."

Business Tomorrow

WHO: 200 "very precocious student business leaders of tomorrow get together with business leaders of today" on November 20 through 22. ACTIVITIES: Discussion of business ethics, "rethinking the law."

Creation Convention WHO: 5,000 Trekkies and Star



A Bad Hair Day. Wars/sci-fi enthusiasts gather at the New York Hotel Pennsylvania (Best Western) from November 25 through 27*. ACTIVITIES: Exhibits and celebrity speakers to be announced.

Greater New York Dental Meeting WHO: 33,000 dentists, hygienists,

lab technicians, and dentalequipment manufacturers and dealers at the Javits Center November 26 through 30. ACTIVITIES: Seminars, Cindy Adams. ROB PATRONITE



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CUOMO-PATAKI, NORTH-ROBB-WILDER-COLEMAN

THE OUESTION OF THE HOUR IS "How many?" As Bill Clinton's popularity has ebbed, inside-dopesters have been upping their predictions of the number of congressional seats the Democrats are likely to lose on November 8, Haley Barbour, the GOP national chairman, says his party may pick up as many as 60, which would give Republicans a substantial working majority.

3 or 4 in the Senate, and a few governorships. In reality. losses that severe would leave Clinton with tenuous control over Congress and dim his own re-election prospects.

CLOSE TO HOME, THE Cuomo-Pataki race should provide provide plenty of excitement. After Ted Kennedy, Mario Cuomo is the Democrat whose head Republicans would most like to see

Rangel stands to become the first black chairman of the House Ways and Means Committee. But first he has to beat back a challenge that is partly about the rise of black nationalist politics and partly about plain old vengeance: Rangel won his seat from Powell's father in 1970. Rangel has tacked left to try to avoid being outflanked; he doesn't want to be remembered as the

interregnum in the Powell dynasty. A substantial war chest gives Rangel the edge on September 13.

MANY OF THE RACES will hinge on local issues. One that can be described fairly as a referendum on Clintonism. however, is the reelection effort of Mariorie Margolies-Mezvinsky. By

winning the narrowest of victories in 1992. 3M became the first Democrat to represent her Philadelphia Main Line district since World War I. She was widely thought to have destroyed any chance for another term when she reversed her position to cast the deciding vote in favor of the president's 1993 economic plan. After her vote, Margolies-Mezvinsky needed a police escort to go to town meetings at home. Margolies-Mezvinsky's Republican challenger, Jon D. Fox. is running ahead. according to his own pollsthe only recent ones that have been made public. Arguing in Margolies-Mezvinsky's favor is the fact that she has raised more money than any other House freshman.

REPUBLICAN MITT ROMNEY. THE would-be legatee of another

odd political dynasty, looks unlikely to slay liberal dragon Ted Kennedy, But many of the GOP's best prospects for picking up Senate seats are here in the Northeast: in Pennsylvania, where incumbent Harris Wofford is in serious trouble: in New Jersey, where Frank Lautenberg faces a tough challenge; and in Maine, where outgoing majority leader George Mitchell's seat is up for grabs.

The Pennsylvania race has the greatest symbolic importance. Wofford, an old New Frontiersman, reemerged from academic obscurity to beat Richard Thornburgh in a 1991 special election widely viewed as a referendum on George Bush's domestic policy. The salient issue was health care. "If criminals have the right to a lawyer, you should have the right to a doctor," Wofford was famous for saving. After Wofford's come-from-behind victory, Bill Clinton hired his political consultants, James Carville and Paul Begala. Now Carville and Begala are struggling to save Wofford from Rick Santorum, an energetic movement conservative who represents Pittsburgh in the House, This time, the race is a referendum on Clinton's domestic policy. Wofford is one of the most intelligent, principled men in the Senate. He looks like a long shot to me.

FOR SHEER ENTERTAINMENT value, the Virginia Senate race is unmatched. When Oliver North horrified decent Republicans everywhere by winning his party's nomination to challenge incumbent Charles Robb, open season was declared. Former governor Douglas Wilder, a Machiavellian Democrat who hates Robb, and former gubernatorial candidate Marshall Coleman, a gardenvariety Republican who hates North, both entered the race. The question here is whether the Robb-Wilder feud, one of the most bitter in politics. will throw the election to North. At present, the loopy lieutenant colonel appears to be ahead by a nose.

JACOB WEISBERG





"Democrats are running from Clinton like scalded dogs," Barbour drawls, "We have the best political environment for Republicans I've ever seen."

This game of expectations may work to the advantage of the Democrats, however, If they merely lose their shirts. pundits will spin their betterthan-expected defeat as a relative victory. (Remember: Bill "Comeback Kid" Clinton



turned a New Hampshire primary review second-place into virtual

victory.) David Wilhelm, the outgoing chairman of the Democratic National Committee, understands this perverse logic. That's why he is making dire forecasts himself, saying his party will be doing well if it stays within the historical average for midterm elections by losing 20 to 25 House seats,

mounted on a plaque. George Pataki will try to focus the race on Cuomo's record: Cuomo will concentrate on his challenger's character and fitness for office, "Ultimately, Cuomo's going to win it because there is such a clear stature gap," says Wilhelm. That there is, but this one's even odds.

IN OTHER NEW YORK RACES. several Democrats are in Clinton-related jeopardy. The most vulnerable incumbents are George Hochbrueckner and Gary Ackerman, who represent Long Island, and Carolyn Maloney, who represents the East Side. But the most gripping local election is a Democratic primary: Adam Clayton Powell IV vs. Charlie Rangel in Harlem's 15th District. With Dan Rostenkowski under indictment and Sam Gibbons a none-too-sprightly 74,

intrastructure

TRAFFIC TIE-UPS, BRIDGE REPAIRS, A HOLOGAUST MUSEUM

TEN YEARS AGO, IT WAS HARD to find a patch of New York City rubble that didn't have some sort of building springing up on it. In 1985,

there were 387 new-building permits issued in Manhattan alone. Cranes cluttered the skyline (when they

weren't falling on

people), and

Rendering of the Holocaust Museum. lasted 200

it seemed at times that you could actually see the city growing. A decade and a recession later, the pace has slowed. Last year, just 48 permits were issued in Manhattan But while commercial development is down (these are the nineties), municipal and nonprofit entities continue construction projects and-yesimprovements.

NEW YORK CITY'S DEPARTMENT of Transportation has been taking a beating of late. There are the front-page stories about missed deadlines, missed budgets. and then, well, what has it been doing with that annual capital budget of \$776million? No new bridges or thruways? No Stunnel to unite Staten Island with the rest of New York? No. in the near future the DOT won't be building any new roadways; instead, it will repaye, overhaul, and generally attempt to catch up on generations' worth of

Williamsburg Bridge. Completed in 1903, this

unlovely but sturdily built piece of engineering was erected for \$23.3 million and, for a time, was the

world's longest suspension bridge. By estimates. with proper maintenance it could have

years without major reconstruction. Now, a mere 91 years later, due to virtually pathological neglect. the bridge needs to be almost completely rebuilt. The cost? Some \$400 million And when will it be finished? The year 2007.

WHEN THE FIRE DEPARTMENT announced last year that it was having mechanical problems with its two brandnew \$7-million "surface-effect ships," no one was surprised. After all, in 1979, the same city had bought a fleet of 851 structurally deficient Grumman buses. The new 70-foot high-speed fireboats. intended to put out fires on piers and on other ships, also suffered from worrisome design problems, not the least of which was that in the winter the engines froze solid. When the crew turned on the massive 7,000-gallonper-minute cannon, the pilot reportedly had difficulty keeping the craft from spinning in huge lazy circles. "That's all taken care of

now," barks Michael I. Butler, the Fire Department's chief of special operations.

IN SEPTEMBER, AFTER ALMOST ten years of stalled plans, developers break ground on the first part of Queens West, a 74-acre mixed-use waterside community. Along with fifteen residential buildings, there will be a 1.25-mile esplanade, shops and markets, and several community parks-all of them directly across from the United Nations and just one subway stop from Grand

JUST A FEW BLOCKS AWAY FROM Queens West is the Pulaski

Bridge, which spans the entrance to the Midtown Tunnel. On weekday mornings, the view is hazy and grim: Traffic is at a complete standstill for miles as cars wait to get into Manhattan, Later this month or in early October. NY Waterways

launches a rush-hour ferry service to East 34th Street (the price has yet to be determined).

THERE HAVE BEEN PLANS FOR some sort of city Holocaust memorial since the forties. All have become mired in politics, controversy, or, in some cases, lack of interest. Two weeks ago, however,

officials at the Living Memorial to the Holocaust-Museum of Jewish Heritage signed a new lease with Battery Park City and announced that construction would begin on a 20.000-square-foot hexagonal building-designed by Kevin Roche John Dinkeloo Associates.

"Bad traffic days ARE PRETTY easy to predict," says Fred Bennett, a vice-president of Shadow Broadcast Services. "The worst days are the ones you can't predict: bad weather, emergency road repairs, and presidential visits. The day before Thanksgiving is always bad. The day after is not that

awful. Yes, a lot of shoppers, but no business traffic. December is usually the worst month. This year, look out for the sixteenth. the last real shopping Friday before Christmas.

Wednesday the twenty-first should also be tight because of lastminute shopping. I bet a lot of people will take off Thursday the twenty-second to travel. And then Friday the twenty-third? Bad."

A FULL SEASON OF MOVIEmaking is coming to a street near you this fall. Warner Bros.' Batman Forever starts shooting this month with Val Kilmer. Joe Ruben directs The Money Train (Wesley Snipes, Woody Harrelson) in our train system starting in late November.

Scary housing projects? Drug wars? No wonder Universal chose New York to shoot Richard Price's Clockers. directed by Spike Lee.

NORMAN VANAMEE



KIDS

RAFFI AND 'THE JUNGLE BOOK,' BARNEY AND THE CAT IN THE HAT, CIRCUSES AND SCIENCE

> LITTLE NEW YORKERS GET some of the biggest treats this season. New places to bounce, tumble, and buy toys are cropping up all over. So sharpen up those No. 2 pencils, dust off those lunch boxes, and make sure you get good circus tickets.

COOPED-UP CITY KIDS CRAVE multilevel obstacle courses with slides and pits of

brightly

colored

plastic balls. (They also crave parents prepared to escort them to 23rd Street and

the price of admission.) Two chains, WonderCamp and Discovery Zone, will open on that street in the next few months in what qualifies as a new payfor-play district. Geared to children between 1 and 10, WonderCamp's 20,000square-foot play center is scheduled to open around

Sixth Avenues, For \$4.95. your child can play all day. Discovery Zone's "play environment"-about the same size and aimed at essentially the same age group-opens about six weeks later, just two blocks west, at Eighth Avenue. The price of admission has yet to be determined.

IT SEEMS LIKE JUST YESTERDAY that Raffi released a children's album, but it's been seven years, and that's longer than a lifetime for most of his fans. We're talking about a guy with North American record sales in excess of 7million, whose earlier albums, with hits like "Baby Beluga" and "Everything Grows." inadvertently spawned an entire children's-music industry. So the fall release of Bananaphone is, if not precisely akin to a Beatles reunion, a big deal for little kids. On the new album, Raffi is at his melodic bestwith original tunes about love, manure, and Canada. (Shoreline/MCA; September

Toys 'R' Us IS EXPANDING ITS presence in the city. The chain, which recently added

A Budgie Toy. plane crash. Culkin also stars in November's Pagemaster. about a shy young boy who sets off on a series of fantastic journeys captured in a mixture of live-action

Herald

Square location, is building two more Manhattan stores. A Union Square store is scheduled to open in November, Another, at 80th Street and Third Avenue, is planned for

November 1995.

AS THE WEATHER gets colder. afternoons in the park give way to family matinees. Get ready for a live-action version of Kipling's The Jungle Book, due

out in December and filmed in India with Sam Neill, Lena Headey, and John Cleese. Richie Rich, also due in December, is based on the antics of the popular Harvey Comics hero and stars Macaulay Culkin, Once again, the actor manages to lose his parents-this time.

Richie Rich.

and animation footage. LOOK FOR INTREPID CHILDREN in Central Park scoping out nature with sporty purple, green, and black Trek Paks around their waists. The

basic pack sells for \$18 and includes tweezers. a catching net, a compass, an empty canister, and a magnifying lens. Separate clip-on attachments are available. The Bug-A-Scope (\$9,50), for example, forms a kaleidoscope out

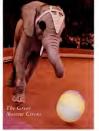
of whatever pebbles, feathers, and gum wrappers kids happen to collect. (The Children's General Store; 2473 Broadway, at 92nd Street; September.)

A COUPLE OF ANIMAL



noting. Two red pandas were born at the Central Park Zoo on Father's Day. Little Buddy and Sally, members of a threatened species, will be on view starting September 24. In related news, two new balloons will join the Macy's Thanksgiving Day Parade: Barney and Dr. Seuss's Cat in the Hat.

THIS IS THE CITY AND THE season for children's live holiday entertainment. Mummenschanz, the witty, quick-changing Swiss danceand-movement group, performs with the Big Apple



Circus's new show, along with elephants, aerialists, and a bunch of trained farm animals. The big tent goes up at Lincoln Center's Damrosch Park on October 20 and stays up through January 8.

The Great Moscow Circus brings bears that dance to Tchaikovsky and perhaps the best trapeze act in the world to Madison Square Garden (December 15 through 18) and the Nassau Coliseum (December 21 through 25).

Balanchine's production of

dancers from the School of American Balletis in its fortieth season at the New York State Theater at Lincoln Center from November 30 through December 31. The Radio City

Nickelodeon's 'Aaahh!!! Real Monsters.'

Christmas Spectacular adds a new high-kicking opening scene. with Santa Claus and an eyeful of new costumes and sets, from

November 9 through January 8. A new musical adaptation of Charles Dickens's A

Christmas Carol. with a score by Alan Menken (see page 46), brings Scrooge and Tiny Tim to the Paramount from November 23 through January 1.

And on the tube: Aaahh!!! Real Monsters, for children 6 to 12, is a quirky new Sunday-morning cartoon about three monsters who attend the Monster Academy to bone up on scaring human beings. It starts in its regular 11 A.M. time slot October 30 on Nickelodeon. Allegra's Window (weekday mornings at eleven, starting October 24, Nickelodeon) will introduce a 3-year-old puppet with Shirley Temple locks who knows what it is like to be in day care.

AMATEUR DETECTIVES CAN ROLL up their sleeves at the Liberty Science Center's "Whodunit?" The Science of Solving Crime,"

an exhibit that opens September 24. Search for clues about who may have robbed a diner, or why a dead body is in a life-size alleyway. Is the cook at the diner a reliable witness? Take dusted for fingerprints and match a bullet to a gun barrel.

A BOOK THAT'S WORTH SAVING when the children grow up is Swamp Angel. Angelica Longrider, the heroine, is a tough Tennessee giantess who can twirl a tornado or drink a lake dry. First-time author Anne Isaacs spins a mean yarn about the time Angel, as she came to be called, picked a fight with a bear named Thundering Tarnation. Artist Paul O Zelinsky's

dramatic Americanprimitive-style paintings on pages of faux cherry and maple veneer are a superb complement to the text. (Dutton; \$14.99; October.)



Voyages of Discovery books are absorbing documentaries on the page that demonstrate how books can compete with CD-ROMs in the interactive department. Paint and Painting, for example, leads

> vase and then into an unfolding Bosch triptych. Touch a real piece of papyrus and feel the raised, rocklike surface of a cave painting. Pages unfold up and down and in and out and are fun to read. Paint and Painting, Exploring

Space, Taming Fire, and Musical Instruments are arriving in stores now. (Scholastic: \$19.95.)

ANOTHER OUT-OF-BOOK experience, Earthsearch: A

Kids' Geography Museum in a Book, is being published by Klutz Press. Buy it to find out why a book would have a recycled-aluminum cover, eight foreign coins, a built-in hourglass, a bag of rice, instructions to lick one of its pages, and a sheet of French toilet paper. The spiral-bound

tome will engage adults. as well as kids, in a fresh consideration of the world we live in. (\$19.95: West Side Kids. 498 Amsterdam Avenue, at 84th Street: October.)

WHAT WILL appear in

stores this season to stop children dead in their tracks? I personally wouldn't have guessed that the new line of **Budgie the Little Helicopter** toys would garner much attention. Based on the book by Her Royal Highness the Duchess of York, the toys have a lot in common with Thomas the Tank Engine toys: They're talking modes of transportation with plucky personalities and a distinguished British heritage. My crack team of preschool tov testers loved the stuff. (FAO Schwarz: 767 Fifth Avenue, near 58th Street: October.)

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CHAZ & WILSON, AN UPPER WEST SIDE REStaurant with a pleasant ambience, has a couple of good low-priced dinner specials. On Monday and Tuesday evenings. there's an all-you-can-eat pasta-and-salad special for \$9.95 per person: For example, choose from the Caesar and mixedgreen salads: rigatoni with fresh-plum-tomato sauce: farfalle with broccoli, fresh plum tomatoes. Romano cheese, garlic. and olive oil; and penne with sweet Italian sausage, spinach, Parmesan, and light-tomato-cream sauce. On Thursdays, for \$14.95 per person, the restaurant offers a 11/2-lb. lobster, broiled, steamed, or stuffed fra diavolo over linguine or linguine Wilson's (pasta with lobster meat): salad: and your choice of corn on the cob. sautéed vegetable, baked or mashed potatoes, or French fries, A.E., M.C., V. accepted: reservations are recommended. Chaz & Wilson, 201 W. 79th St. (769-0100).

HEARING AIDS

FAMOUS-MAKER STEREO COMPONENTS AND TVs-new, used, demo models, limited quantities, special purchases-are on sale at below list price at this electronics store. Among the selection of new products: Infinity Kappa 7.1 high-end speakers, list \$1.598, here \$1.099; Infinity RS225 bookshelf speakers, list \$250, here \$149; Mitsubishi HSU-38R 4-head VCR, list \$379, here \$289; Proton VT-215 20-in. TV. list \$630, here \$499; Yamaha 5-disc carousel CD changer, CDC645, list \$299. here \$229: Yamaha RXV 480 Surround Sound receiver, 60 watts per channel, list \$399, here \$299; Denon AVR 800 audio/video receiver with Surround Sound. list \$500, here \$299; Denon DRA 365R 50-watt-per-channel remote receiver, list \$300, here \$199; Sony STR-GX808ES Surround Sound 70-watt-per-channel receiver, list \$700, here \$449; Boston Sub-Sat 6 satellite and subwoofer system, list \$500, here \$389; Boston HD8 2-way bookshelf speakers, list \$250, here \$189; Yamaha CC70W "back to school" highquality mini-system, list \$799, here \$599. All accessories-cables, wires, antennas, speaker stands, wall brackets, phono cartridges-are 20 percent off, and there are discounts on all used equipment. A.F., Disc., M.C., V., checks accepted; all sales final: telephone orders accepted. Stereo

DO NOT PHONE: Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.

Exchange, 627 Broadway, near Houston St. (505-1111 or 800-833-0071): Mon.-Fri. 11 a.m.-7:30 p.m., Sat. 10:30 a.m.-7 p.m., Sun, noon-7 p.m.: 9/8-13.

SAVING FACE

THE PORTPAITIST POREDT MANISCALCO IS AN experienced, gallery-exhibited, awardwinning artist whose traditional oil-oncanvas portraits can be found in more than 100 private and public collections. Maniscalco paints individuals and groups: his work will be shown at the Limner Gallery (598 Broadway, at Houston Street: Tuesday-Saturday 11 A.M.-6 P.M.) in SoHo from 9/7 to 9/24 (the public is invited to the opening, 6 to 8 p.m., 9/7); during this same period, he is offering 20 percent off his portraiture. If you can't make the opening, he will meet you at the gallery by appointment. His fees usually range from \$2,500 (for a 16-in.-by-20-in. head-and-shoulders vignette) to \$4,000 (for a 30-in.-by-40-in, full portrait); for each additional person, add 25 percent to the initial fee (pets are free). Now the paintings are \$2,000-\$3,200. For more information and/or color samples of his work, call the artist directly: a deposit of one third the total fee is due upon the commissioning of the painting; checks accepted; no credit cards. The Portraits of Robert Maniscalco, 175 Third Ave. near 17th St. (677-0935 or 800-484-7288 ext. 1112): 9/7-24.

'DO IT AGAIN

THIS ELEGANT SALON IN AN EAST SIDE TOWNhouse is now offering a \$115 package that includes a haircut with blow-dry (usually \$80), facial (usually \$65), reflexology (usually \$65), and manicure (usually \$20): Priced separately, all the services are usually \$230. Haircut with blow-dry and facial, was \$160, now \$90. All shampoos, hair conditioners, texturizers, sprays, and seaweed hair masks are now 15 percent off. Checks accepted: no credit cards; an appointment is necessary. Donsuki, 19 E. 62nd St. (826-3397); Tues. and Fri. 9 a.m.-6 p.m., Wed, and Thurs, till 7:30 p.m., Sat. till 4:30 p.m.; through 9/30.

A SHIRT THING

BYRON & POOLE SUPPLIES MEN'S COTTON dress shirts to many fine men's specialty shops. The manufacturer normally sells its shirts-available in a wide variety of classic fabrics (sizes 141/2/32-171/2/36; also blue and white pinpoint and white broadcloth in big and tall sizes 161/2/37-181/2/37)-by catalogue only at up to 40 percent off retail. On Saturday, 9/10, Byron & Poole is holding a one-day warehouse sale in which one-of-a-kind samples and discontinued styles and/or fabrics are 25 percent off their normal prices; current styles are 20 percent off: white collar and white French cuffs on striped broadcloth, retail \$62.50, were \$39.50 here. now \$31.60; white broadcloth shirts, retail \$47.50, were \$29.50 here, now \$23.60; slightly damaged but very wearable seconds, if perfect \$38.50, now \$15 each; hand-sewn Italian silk neckties, retail \$115, were \$37.50 here, now \$29.50; a large selection of cuff links, retail \$38.50, now \$30; vermeil (gold plating over sterling silver) cuff links, retail up to \$115, were \$77.50-\$82.50 here, now \$58-\$62. A.E., M.C., V. accepted; all sales final. Byron & Poole, 588 Broadway, near Prince St., Room 1111 (343-9203); Sat., 9/10, 10 a.m.-5 p.m.

FRAMES OF REFERENCE

THIS STORE SPECIALIZES IN PHOTO FRAMES. and, starting 9/7, much of its stock will be on sale. Sterling-silver frames not already reduced are now 10 percent off; contemporary metal cutout frames by Ashleigh Manor, were \$14, now \$9.99; contemporary handmade leaded-glass frames by Diane Markin, were \$38-\$63.50, now \$25.50-\$42.50. Also, selected decorative mirrors, were \$40-\$250, now \$26-\$167: leather photo albums, were \$40-\$200, now \$36-\$180; 5-in.-by-7-in. chocolate Monet paintings, were \$24, now \$18. A.E., M.C., V., checks accepted; all sales final. Johnson's Frame Center, 1079 Lexington Ave., at 76th St. (628-2182); Mon.-Fri. 9:30 a.m.-6 p.m., Sat. 10 a.m.-5:30 p.m.; while stock lasts.

BLANKET STATEMENT

ARTS AND CRAFTS AND OTHER ITEMS FROM Mexico, Guatemala, and other Latin American countries are on sale at this SoHo store, including one-of-a-kind colorful Guatemalan patchwork quilts that fit full- and queen-size beds, were \$185, now \$140; hand-loomed and -embroidered pillows from Mexico and Guatemala, were \$30-\$95, now \$20-\$65; Talavera maiolica-style ceramics, such as pitchers, large bowls, plates, mugs, butter dishes, and lamps, now 15 percent off, were \$15-\$350, now \$12.75-\$297.50; selected hand-blown and recycled Mexican glassware, bowls, vases, and dishes are also 15 percent off; one-of-a-kind folk art, were \$50-\$300, now \$30-\$250. A.E., M.C., V., checks accepted; all sales final, Bazaar Sabado, 54 Greene St., near Broome St. (941-6152); Mon.-Sat. 11:30 a.m.-6:30 p.m., Sun. noon-5:30 p.m.; 9/9-25.

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SEPTEMBER 12, 1994/NEW YORK 141

A Complete Entertainment Guide for Seven Days Beginning

SEPTEMBER 7

142 MOVIES

THEATER

157

MUSIC & DANCE

158

RESTAURANTS

169 ART

172

OTHER EVENTS

173 CHILDREN

174 NIGHTLIFE

---176 RADIO

TELEVISION

MOVIES THEATER GUIDE

In this listing of movie theaters in New York City, theaters are listed alphabetically by borough.

Manhattan theaters are also grouped by region.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead to avoid disappointment and rage.

MANHATTAN

Below 14th Street

ANGELIKA FILM CENTER—18 W. Houston St. (995– 2000)Killing Zoe; Cafe Au Lait; The Advocate; Eat Drink Man Woman; Barceloua; Mi Vida Loca.

ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350) Milk Money; The Little Rascals.

CINEMA VILLAGE 12TH ST.—22 E. 12th St. (924-3363) Spike and Mike's Sick and Twisted Festival of Animation

ESSEX—275 Grand St. (982-4455) Natural Born Killers.
FILM FORUM—209 W. Houston St. (727-8110) Only the
Brawe; The Boys of St. Vincent, Parts 1 and H. (See also

"Museums, Societies, Etc.")

JOSEPH PAPP PUBLIC THEATER—425 Lafayette 5t. (598–7171) See "Museums, Societies, Etc."

MOVIELAND 8TH STREET-12 E. 8th 5t. (477-6600) The Client; True Lies; It Could Happen to You.

QUAD CINEMA—34 W. 13th St. (255-8800) The Best of International Toursee of Animation; Salmonberries; Lattho Drom; Spanking the Monkey; Ciao Professore!

Drom; Spanking the Monkey, Ciao Professore!

VILLAGE EAST—189 Second Ave., at 12th St. (529-6799)

A Simple Twist of Fate; Corina, Corrina; A La Mode; The

Mask; The Lion King; Color of Night; Camp Nowhere.

VILLAGE THEATRE VII—66 Third Ave., at 11th St. (982-0400) Fresh; Clear and Present Danger; Forrest Gamp; The

Adventures of Priscilla; Natural Born Killers.

WAVERLY—323 Sixth Ave., at W. 3rd St. (929-8037)

Andre: lunssic Park: Speed.

14th-41st Streets

CHELSEA—260 W. 23rd St. (691-4744) Clear and Present Danger; True Lies; Forress Gump; The Little Rasrals; Barrelona; Color of Night; Natural Bont Killers. Opening 9/9: Rapa Nui.

MURRAY HILL CINEMAS—160 E. 34th St. (689-6548) The Client; The Mask; Natural Born Killers; Color of Night.

19TH STREET EAST—890 Broadway, at 19th St. (260-8000) The Client; Comina, Comina; The Mask; It Could Happen to You; The Adventures of Priscilla, Queen of the Desert; Milk Mouey; A Simple Twist of Fate. COMPILED BY MICHAEL GILTZ

23RD STREET WEST TRIPLEX—3.33 W. 23rd St. (989-(0060) Frish; Andre; The Little Ruseals; Junusie Park; Blankmau. 34TH STREET EAST—241 E. 34th St. (683-0255)Milk

рису.

34TH STREET SHOWPLACE—238 E. 34th St. (532-5544) Clear and Present Danger, Fornest Gump; True Lies.

42nd-60th Streets

ANGELIKA 57—225 W. 57th St. (586-1900) Killing Zoc.
ASTOR PLAZA—44th St. bet. Bway and Eighth (8698340) Clear and Present Danger.
BARONET/CORONET—993 Third Ave., bet. 59th and 60th

St. (355-1663) Forest Gump.

CARNEGIE HALL CINEMA—887 Seventh Ave., bet. 56th and 57th St. (265-2520) Barcelona; Like Water for Chocolate.

CINEMA I, II, THIRD AVE.—1001 Third Ave., at 60th St. (753-6022) Corrina, Corrina; The Mark; Camp Nowhere.

CINEMA 3—2 W. 59th St. (752-5959) Widows' Peak.

CRITERION CENTER—1514 Broadway, bet. 44th and 45th
Sts. (354-0900) Natural Bont Killers; Wagons East; The
Clicat; Corrina, Corrina; The Mask; It Could Happen to
You. Opening 9/9: Trial By Jury; The Next Kanate Kid.

CROWN GOTHAM—969 Third Ave., bet. 57th and 58th St. (759-2262) A Simple Twist of Fate.

EASTSIDE PLAYHOUSE—919 Third Ave., bet. 55th and 56th St. (755-3020)Barreloua.

EMBASSY 1—1560 Bway, bet. 46th and 47th Sts. (302-0494) Color of Night.

EMBASSY 2-4-701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) Fresh; The Lion King; Milk Money.

57TH STREET PLAYHOUSE— 110 W. 57th St. (581-7360)
 Cido, Professor!
 59TH STREET EAST—239 E. 59th St. (759-4630) Four

Weldings and a Funeral.

GUILD SOTH STREET—33 W. 50th St. (757-2406) Forest

Gump.

MANHATTAN TWIN-220 E. 59th St. (935-6420) True Lies; Jurassic Park.

MOVIEPLEX 42—244 West 42nd St. (997-7522) Natural Bom Killers; Fresh; The Mask; True Lies; Wagons East; Mill Money. NATIONAL TWIN—1500 Broadway, bet. 43rd and 44th

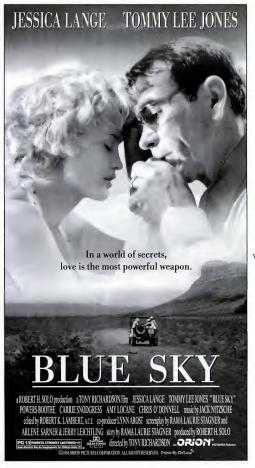
Sec. (869-01950) Junasie Park; Little Racadt; Blankman.

PARIS THEATER—4 W. 58th St. (980-5656) A La Mode.

PLAZA—42 E. 58th St. (355-3320) Spanking the Monkey.

SUTTON—205 E. 57th St. (759-1411) The Lion King;

Color of Night.



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reader. Limited seats available.

In Theatres September 16th

WORLDWIDE CINEMAS—340 W. 50th St. (246-1583) The Flintstones; Wolf; Mawrick; Wyatt Earp; Beverly Hills Cop III; The House of the Spirits; Black Beauty.

III; The House of the Spinis; Black Beauty.

ZIEGFELD—141 W. 54th St. (765-7600)True Lies.

61st Street and Above, East Side

BEEKMAN-1254 Second Ave., bet. 65th and 66th Sts. (737-2622) Natural Born Killers.

FIRST & 62ND ST. CINEMA—400 E. 62nd St. (752-4600) Fresh; Eat Drink Man Waman; Milk Maney; Speed; Andre; The Little Rassalt.

GEMINI TWIN—1210 Second Ave., at 64th St. (832-1670)Through 9/8: It Could Happen to Yan; Wagous East. Opening 9/9: Trial By Jury; The Next Kanate Kid. NEW YORK TWIN—1271 Second Ave., bet. 66th and 67th

Sts. (744-7339) Clear and Present Danger; The Client. Opening 9/9: Rapa Nut. ORPHEUM—1538 Third Ave., at 86th St. (876-2400) Forrest Gump; The Mask; Audw; Color of Night;

Blankman; Natural Boni Killers; Wagons East; The Lion King; Milk Money.

TOWER EAST—1230 Third Ave., bet, 71st and 72nd Sts.

(879-1313) The Adventures of Priscilla, Queen of the Desert.

UA EAST—1629 First Ave., at 85th St. (249-5100) Clear

and Present Danger.
68TH STREET PLAYHOUSE—1164 Third Ave., at 68th St.

(734-0302) The Advocate.

86TH STREET—125 E. 86th St. (534-1880)True Lies.

86TH STREET EAST—210 E. 86th St. (249-1144) Fresh: A

Simple Twist of Fate.

61st Street and Above, West Side

COLUMBUS CIRCLE—2 Gulf+Western Plaza, Bway and 61st St. (247-5070)A Simple Twist of Fate.

84TH STREET SIX—2310 Bway at 84th St. (877– 3600)Clear and Present Danger; The Client; Forrest Gump; The Mask; It Cauld Happen to You; Natusal Born Killers; Milk Money.

Milk Money.

HARLEM VICTORIA V—235 W. 125th St. (222–8900)

Alma's Rainbow. See "Museums, Societies, Etc."

LINCOLN PLAZA CINEMAS—30 Lincoln Plaza, on Bway

bet. 62nd and 63rd Sts. (757-2280)Fresh; Cafe Au Lait; Eat Drink Man Woman; Red Rock West; The Adventures of Priscilla, Queen of the Desert.

METRO CINEMA-2626 Bway, bet. 99th and 100th Sts. (222-1200) Andre: Speed: Camp Newsberg.

NEW COLISEUM—701 W. 181st St. (740-1545) Milk Money; Fresh; The Little Rascals; Natural Born Killers; The Mask.

NOVA—3589 Bway, bet. 147th and 148th Sts. (862-5728)

Natural Born Killers; Fresh.

OLYMPIA CINEMAS—2770 Bway, bet. 106th and 107th Sts. (865-8128) Color of Night; Jurassic Park; The Little Rascals.

REGENCY—1987 Bway, bet. 67th and 68th Sts. (724-3700) *True Lies*.

62ND AND BROADWAY-1871 Bway, at 62nd Street (265-7466) Camina, Comina

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE, 9/10 through 9/18: "Farty Arbucké & Frinchs," a recruspective of the baby-faced comic who was at the height of his popularity when scandal urrounding the death of a young sarler brought his earcer to a halt. 7/10 Shorn school of the popularity when scandal urrounding the More his children of the popularity of the popularity of the popularity and Madel Adaji. Buster Keaton's carliest appearances were with Fasty, including The Busher Bey and Comy Island. 9/11: More parings of Fasty and other clause comic including Charlet Chapilia in The Most Popularity of the More parings of Fasty and other clause comic including Charlet Chapilia in The Most Popularity. 1974: 1974

FILM FORUM— See also its listing under "Movies." Through 9/15: 8th Annual Summer Festival of Fantasy, Horror, and Science Fiction. 9/6 and 9/7: The Hawa (1958) and Bottle in Outer Spare (1960). 9/8: Black Movi (1934) and Zombies of Mora Tau (1957). 9/9 and 9/10: Hudi., Huda, Saver Charlette (1965) and Die, Die My Darling (1965), 9/11: The Shadow serlais: The Beyge Man 18/II Get You (1942), 9/13 and 9/14: Blade Romer (1982: The Diecctor's Cut) Ges Brief Reviews). Through 9/26: A Lon Chancy & Tod Browning retrorective: They produced some of the greatest herrorefilms in the silent and talkie erss. 9/12: Dacolat (1931) and The Spanish Danula (1931), 209. W. Houston St.

(727-8110); \$7.50. THE FILM SOCIETY OF LINCOLN CENTER (The Walter Reade Theater)-A beautiful theater with comfortable seats, great sight lines, and wonderful projectors. Some film series are so narrow as to be for die-bards only but there's no place better to either take a chance or catch Tony Richardson Retrospective: 8/26 a classic. through 9/13. Hamlet (1969) on 9/7. The Border (1982) on 9/7 through 9/11 and 9/13. Laughter in the Dark (1969) on 9/7. A Delicate Bolance (1973) on 9/7 and 9/9. Joseph Andrews (1977) on 9/8 through 9/12. The Hotel New Hampshire (1984) on 9/9 through 9/13. Blue Sky (1992), Richardson's last movie on 9/12. Movies for Kids: Treasure Island (1934) on 9/10 and 9/11. 65 W. 65th St., plaza level (875-5600); \$7.

HARLEM VICTORIA V— See also its listing under "Movies." Ashakata. 235 West 125th St. (222-8900); \$7.50.

METROPOLITAM MUSEJIN OF ART—A, anullah audtorium with a decen-inte extern. Their elections focus on popular American films, with accasional tributes to androdual stars, 790 through 9/30°. 'A Glein Close Calebration.' In anticipation of Close's arrival on Droadway, a screening of her Doca-nominated film roles, The World Anunting to Gapt (1982), Movies for Kids E. E. T. Be Eura-Termonti (1982), on 9/10. Fifth Avez and 82nd Sc. (570-3949); \$3, includes museum voluntistion.

MISSAN OF BOODEN MIT—A rephasicated, quiet reting, MOMA numbly has several different series noming in the same time, mixing in worthy classics with short, documentaries and obscure features Through 97.29: MCM7 '01 Years Rediscoveries and Classics'. Delves (1972) and Paule Front-fearer (1984) on '98 and 97.10 (1972) and Paule Front-fearer (1984) on '98 and 97.11 (1973) on '97.8 feat and the Devil (1972) on '97 and (1973) on '97.11. Cored (1923) on '97.11 and '97.13. The Circle (1923). The Manteri (1923) and Mallow State (1930) on '97.12. Petry Ladie (1923) and Mallow State (1930) on '97.12. Petry Ladie (1923) and Mallow State (1930) on '97.12. Petry Ladie (1923) and Mallow State (1930) on '97.12. Petry Ladie (1923) and Mallow State (1930) on '97.12. Petry Ladie (1923) and Mallow State (1930) on '97.12. Petry Ladie (1923) and Mallow State (1930) on '97.12. Petry Ladie (1923) and Ladies (1934) feature (1934).

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BRONX

AREA CODE 718

BAY PLAZA—2210 Bartow Ave. behind Bay Plaza Mall (320-3020) Fresh: Clear and Present Danger; Natural Born Killers; The Mask; It Could Happen to Yos; True Lies; Forest Cump; Cabr of Night; Blankman; The Little Ruscalt; Milk Money.

CONCOURSE PLAZA—214 E. 161th St. (588-8800) Corrina, Corrina; Fresh; Blankman; Color of Night; Milk Money; The Mask; Natural Born Killers; Andre; Clear and Present Danger; Time Lies; Forrest Gump; The Little Rascals.

INTERBORO—3462 E. Tremont Ave., nr. Bruckner (792-2100) Clear and Present Danger; Natural Bom Killers; The Mask. Through 9/8: Wagons East; The Little Raseals. Opening 9/9: The Next Karate Kid.

NEW AMERICAN QUAD—1450 East Avenue, near Yankee Mall Plaza (828-3322) The Mask; Natural Born Killers; Fresh: Milk Money.

RIVERDALE—5683 Riverdale Ave., at 259th St. (884-9514) Milk Money; Clear and Present Danger.

WHITESTONE—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) Andre; Fresh; Natural Born Killers; Wagons East; Cornina. Comina; The Mask; Forrest Gump; Clear and Present Danger; The Little Rascals; Camp Nowhere; Blankman; Milk Money; Cabr of Night; Than

Line

BROOKLYN

AREA CODE 718 ALPINE—6817 Fifth Ave., at 69th St. (748-4200) Clear and

Present Danger, Color of Night; Cornina, Cornina; A Simple Twist of Fate; Forrest Gump; The Lion King; It Could Happen to You; Wagons East.

BROOKLYN HEIGHTS—70 Henry St. (596-7070) Forrest

Gump; Natural Born Killers.

CANARSIE—9310 Ave. L at E. 93rd St. (251-0700)

Corina, Corina; The Mask; Milk Maney.

COBBLE HILL—265 Court St. (596-9113) The Mask; Eat Drink Man Woman; The Adventures of Priscilla, Queen of the Desert; A Simple Twist of Fate; Clear and Present Dancer: Comina. Comina.

COMMODORE—329 Bway, at Rodney St. (384-7259) Natural Born Killers; Fresh.

FORTWAY—6720 Ft. Hamilton Pkwy., at 68th St. (238– 4200) The Mask; True Lies; Milk Money; Fresh; The Little Roscals; Camp Nowlere; Natural Born Killers.

KENMORE—Church Ave. nr. Flatbush Ave. (284-5700)
Fresh; Natural Born Killers; Color of Night; The Mask; The
Little Russale

KENT TRIPLEX—Coney Island Avenue at Avenue H (338-3371) Natural Born Killers; Mille Money; Fresh.

KINGS PLAZA—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) The Lion King; True Lies; The Little Rascals; Blankman.

KINGSWAY—Kings Hwy. at Coney Island Ave. (645– 8588) Fresh; Color of Night; Natural Born Killers; Wagons East: The Mask: Forest Gunn.

MARBORO—6817 Bay Phwy, at 69th St. (232-4000) Natural Born Killers. Through 9/8: The Mask; It Could Happen to You; Time Lies; Andre. Opening 9/9: The Next Karate Kid; Trial By Jury.

METROPOLITAN—392 Fulton St. (858-8580) Fresh; Color of Night; Natural Born Killers; The Mask; The Little Rassals.

THE MOVIES AT SHEEPSHEAD BAY—Knapp St. and Harkness Ave. off Belt Plevy. (615-1700)Clear and Present Danger, The Chent; Forrest Gauge; Corina; The Lie; Color of Night; Natural Born Killer. Through 9/8. Alik Many; It Could Happen to You; The Little Rasted. Depring 9/97. This by Juny; The Contest Katte Kid. ORBENTA—1832 86th St. (236-5001) Clear and Present

Danger; Forrest Gump; Camp Nowhere.

PLAZA TWIN-314 Flatbush Ave., nr. Eighth Ave. (636-

0170)True Lies; The Lion King.

RIDGEW000—55–27 Myrtle Ave., at Putnam Ave. (821-

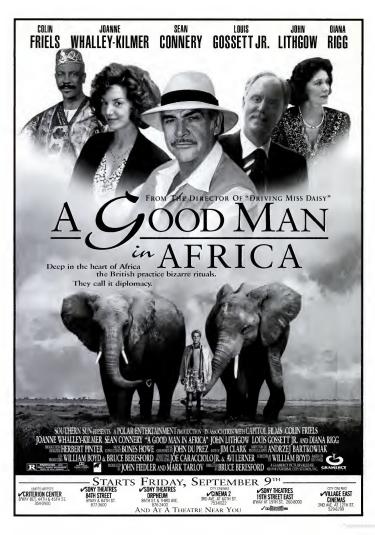
5993) Fresh; Milk Money; Natural Born Killers; Color of Night; Clear and Present Danger.

QUEENS

AREA CODE 718

ASTORIA—28–60 Steinway St. (726-1279)Clear and Present Dauger, The Mask; True Lies; Natural Born Killers; Forners Gump. Through 98: th Could Happen to Yau; The Little Rascals. Opening 9/9: The Next Kutate Kid.

BAY TERRACE—211-01 26th Ave. and Bell Blvd., Bayside (428-4040)A Simple Twist of Fate; Camp Nowhere; The Mask; Little Rassals; Natural Born Killers; Color of Night.



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MOVIES

CENTER-42-17 Queens Blvd., at 43rd St., Sunnyside (784-3050) Color of Night; Andre; Forrest Gump.

CINEMA 5-183-15 Horace Harding Blvd., at 183rd St., Fresh Meadows (357-9100) Fresh; Milk Money; The Mask; The Lion King; Natural Born Killers.

CINEMART-106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) Andre; Comp Nowhere; Milk Money.

CONTINENTAL-70-20 Austin St., Forest Hills (544-1020) Natural Born Killers; Corrina, Corrina. Through 9/8: Boncelona; Jurassic Park. Opening 9/9: A Good Man in Africa.

CROSSBAY-94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) The Mask; Fresh; True

CROSSBAY II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) Natural Born Killers; Clear and Present Danger; Forrest Gump; The Little Rascals; Milk Money; Blankman. Through 9/8: Camp Nowhere; Jurassic Park; Andre.; Wagons East. Opening 9/9: The Next Karate Kid: Trial By Jury.

ELMWOOD-57-02 Hoffman Drive, Elmhurst (429-4770) The Mask; Color of Night; Camp Nowhere; Milk Money.

FOREST HILLS-107-16 Continental Ave., at Queens Blvd (261-7866) Forrest Gump; A Simple Twist of Fate. FRESH MEADOWS-183-15 Horace Harding Blvd., at

190th St (454-6800) Boxelona; It Could Happen to You; Clear and Present Danger; Jurassic Park; True Lies; Forrest Gump; A Simple Twist of Fate; The Little Rascals

JACKSON TRIPLEX-82nd Street, at Roosevelt Avenue (478-6777) Color of Night; Fresh; Milk Money.

MAIN STREET-72-66 Main Street, Flushing (268-3636) Forrest Gump; Clear and Present Danger; Natural Born Killers; Milk Money.

MIDWAY-108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) True Lies; It Could Happen to You; Eat Drink Man Woman. Through 9/8: The Client; The Little Rascals; Wagons East. Opening 9/9: Trial By Jury.

THE MOVIES AT BAYSIDE-38-39 Bell Blvd., at 39th Ave (225-7711) Clear and Present Danger; Forrest Gump; It Could Happen to You; Milk Money; Andre

MOVIEWORLD-242-02 61st Ave., off Exit 31, Douglaston (423-7200) Clear and Present Danger; Forrest Gump; Corrina, Corrina; A Simple Twist of Fate; Milk Money. Through 9/8: The Little Rascals; True Lies; It Could Happen to You; Wagons East. Opening 9/9: The Next Karate Kid; A Good Man in Africa. NORTH SHORE TOWERS-27-10 Grand Central Parkway,

Floral Park (229-7702) Clear and Present Danger, PLAZA-103-14 Roosevelt Ave., at 103rd St., Corona

(639-0012) Fresh; Milk Money. QUARTET-160-06 Northern Blvd., at 160th St., Flushing (359-6777) Fresh; Natural Born Killers. Through 9/8: True Lies: The Mask: Wapons East, Opening 9/9: Trial by

Jury; The Next Karate Kid. SURFSIDE- 104th St., Rockaway (945-4632) Milk Money; Clear and Present Danger.

TRYLON-98-81 Oueens Blvd., at 66th Ave., Forest Hills (459-8944)Clear and Present Danger

UTOPIA-187-02 Union Turnpike, at 188th St., Flushing (454-2323) Forest Gump; Clear and Present Danger.

STATEN ISLAND

AREA CODE 718

ATRIUM-680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) Clear and Present Danger; Natural Born Killers; It Could Happen To You; Camp Nowhere; True Lies; The Mask; Andre; Color of Night; Milk Money. Opening 9/9: Trial By Jury; The Next Kante Kid.

HYLAN PLAZA-107 Mill Road at Hylan Blvd., New Dorp (351-0805) Fresh; Cortina, Corrina; Clear and Present; True Lies; The Mask. Through 9/8: Barcelona; Comp Nowhere. Opening 9/9: A Good Man in Africa.

THE MOVIES AT STATEN ISLAND-141 East Service Road at Victory Blyd., Travis (983-9600) Clear and Present Danger; The Mask; Forrest Gump; True Lies; It Could Happen to You; Color of Night; Wagons East; Natural Born ers. Through 9/8: Milk Money; A Simple Twist of Fate; The Little Rascals; Jurassic Park; Andre. Opening 9/9: The Next Karate Kid; Trial By Jury. we met on a blind date.

and she's been opening my eyes ever since.

maybe it's because she always has here open.

constantly growing. never settling.

thinks mediocrity is worse than failure.

boy does she have great legs.



THE NEW WOMAN READER IS CONSTANTLY GROWING AND CHANGING. AND JUST LIKE OVER 4 MILLION OTHER WOMEN WHO ARE STRIVING TO MAKE THE MOST OF THEMSELVES, SHE TURNS TO NEW WOMAN EVERLY MONTH. THAT'S WHY NEW WOMAN HAS THE 3RD LARGEST CIRCULATION OF ANY CONTEMPORARY WOMAN'S MAGAZINE.

BRIEF REVIEWS

COMPILED BY MICHAEL GILTZ

This index, arranged in alphaberical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule review.

The date in parentheses at the end of the capsule review refers to the issue of New York in which David Denby's or John Powers's review originally appeared; Manhattan theaters are listed after each entry.

MPAA RATING GUIDE

MPAA RATING GUIDE

G: General Audiences. All ages admitted.

PG: Parental Guidance Suggested. Some material may be inappropriate for children.

PG-13: Parents Strongly Cautioned. Some material may be inappropriate for

children under 13.

R: Restricted. Under 17 requires accompanying parent or adult guardian.

NC-17: No children under 17 admitted. NR: No rating given by MPAA.

NEW FILMS

NEW FILMS

Now films recommended by Now York's critic.
AL M00G—A nather than conceptly about an ophan (feel Highelm) in the sixties who is apprenticed to a tabler (feen Yanne) and soon discovers a giff for falshion, not to mention self-promotion. Their relationship is an commendate of the commendation of t

THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT—Two Aurtial and aggueres—one young and butch (Guy Pearce), one burdened and regerful (Hugo Weaving)—and one old, distinguished, and lonely transsexual (Terence Stamp) tour the Outback in a ranged bus and perform for convolveys and desert are, and the stamp of the convolvers of the convo

THE ADVOCATE—A yeausg lawyer (Colin Farth) in the 14th Century idealusically see out to practice law in Abbeville, a small town in the countryside. But he soon discovers cases that are bizare and morally ambiguous, not to mention fine character actors like Donald Pleasance, lan Holm, and the ever-troollescome Nicol Pleasance, and Holm, and the ever-troollescome Nicol Pleasance, and Holm, and the ever-troollescome Nicol Pleasance, and Holm, and the cover-troollescome Nicol Pleasance, and the same and the sam

ANDRE—A girl and her seal. With Tina Majorino as the girl and Keith Carradine, presumably, as her father. Directed by George (The Man From Smour Pairy Miller, not the George Miller who made The Road Warrier and Lorenze's Col. (1 hr. 34 min. PG) Warsety; 23rd Smeet West Triplex; First and 62nd St. Cinema; Orpheum; Metro Cinema.

*BARCELONA—A Navy officer abroad (Chris Eigerman) and a sales rep for an American company (Taylor Nichols) have reached their mid- or late twenties, and they are still dithering on like self-conscious trenagers. Why any of the beautiful young Spanish women in the movie should be attracted to either of these twits is a mystery. In any case, the men seem more interested in each other than in the women, who are moved around like pieces on a chesboard. Director Whit Stillman introduces ideas about the Cold War and anti-mercination and Mandrid leitins and then tosses them away like so many crunthed-up pieces of paper. The ray of Barceloin book locaturili, book of pages and the control of the

**THE BOYS OF ST, VINCEMF, PARTS 1, JAND 2, (1972)—
Closing 1915. This Cannation duran about the sexual abuse of children is a goet piece of work. The director, John N. Smith, and his screenwring collaborators, Des Walsh and Sam Grans, stay focused on their perpossessing villams, Bother Peter Lavun (Heren), Erecting villams, Bother Peter Lavun (Heren), Cermy), He's the imperious director of a Newfoundhard orphanage—and he's a perfect in movies, et al sample something as the fall range of his wortchedness becomes clear, he essems more and more dangerous. Shown in two parts, with separate admission charged for each. (Denhy) (3/139/4) (Hr. 3) min. each. NIQ. 1916. From.

CAFE AU LATT—A scrawny white bicycle messenger and a well-off African Muslim are both dating a beautiful West Indian named Lods. She rells both of therm—at the same tune—about the existence of life other lover and support of the control of the other lover and pages. Written, directed, and starring Frenchman Mashire it Kasovatz, it offers hims of Spike Lee's Sirs. Great Jahra It but nothing more. There's endless racial datum and angry confrontanents, but both men are so tire-some it's hard to imagine what the very appending Lod Central, Lindon's Places Climans.

CAMP OWHERE—A group of kids sent to various sunmer camps—fit camos, computer camps, etc.—side matters in their own hands and set up the ideal place where they can hang out, be slily, and avoid responsibility. Of course, it turns out that maintaining the nue involves planning, team work, and all hose coder qualties camp was meant to instill and that's where Disney seaks in the ever-present moral lesson. With Christopher Lloyd. (1 hr. 36 min.; PG) Village East; 1948 Street East; Genus 1, II, Thod droy, Mentro Cincou-

CIAO, PROFESSORE—Director Lina Wertm/Sculfer shows an urbane professor from Italy's northern country reaching out to the truant children placed under his change when he's mistakenly transferred to a sunschool in the south. With Paloo Villaggio as the professor. (1 hr. 31 min.; R) Quad Chicina; 37th Street Playhouse.

*CLEAR AND PRESENT DANGER-About as s thriller can be. Patriotic, stentorian, reliable. You know the kind of film: There is a solemn Arlington funeral. and a flag is folded, trumpets are sounded; American hove are rescued from the clutches of Third World monsters. And so on. But what a job of Hollywood craftsmanship! A U.S. president wages a private war against the Colombian drug lords, and the movie takes us to the outer edges of the American colossus, where corruptly intelligent men service our needs. The movie perfectly captures the country's ambivalence addictive hungers and physical strength, the mixture of violence and compunction. We get both combat and sleuthing (largely by computer), all perfectly timed for suspense and blissfully free of Tom Clancy's tedious armament worship. It gives us the double pleasure of seeing the cartels punished and then of watching Jack Ryan's indignation when he realizes what has been going on. With Harrison Ford as Ryan, Wiffem Dafoe, Donald Moffat, Henry Czerny, and Harris Yulin. (Denby, 8/15/94) (2 hrs. 22 min.; PG-13) Village Theatre VII; Chelsea; 34th Street Showplace; Astor Plaza; New York Twin; UA East; 84th Street Six.

THE CLIENT-An 11-year-old boy (Brad Renfro) knows the whereabouts of a dead body-a U. S. senator murdered by the mob. Roy Foltrigg (Tommy Lee Jones), an ambinious U.S. Attorney, very much wants that information. But instead of telling Foltrigg and helping put the mob killers away, the boy falls into the has Memphis defense attorney, Reggie Love (Susan Sarandon), who tries to protect him from the mob and the police. In the end, Reggie achieves something that she could have achieved right at the beginning, without all the brilliant legal maneuvering, and we feel like we've been put through the wringer for nothing; the movie reeks of lawyer infatuation. Directed by Schumacher. (Denby, 8/1/94) (2 hrs. 4 min.; PG-13) Movieland 8th Street; Murray Hill Cinemas: 19th Street East; Criterion Center; New York Twin; 84th Street Six. COLOR OF NIGHT-When a psychologist is murdered, a

colleague (Bruce Willis) takes on his patients, believing that one of them may very well be the killer. This is director Richard Rush's first movie since receiving Cocar nominations for co-writing and directing The Snut Man (1980), a scathing look at Hollywood. At test that sounds like an interesting story, With Jane March, (2 hrs; R) Village East; Obritos; Munny Hill German Lebeston; I Sauter, Ohrom, Olympia Claema.

CORRINA, CORRINA—Whoop Goldberg plays a housekeeper who rouse a family out of their super after the sudden death of the mother. Ray Liotta is the jinglewriting widower falling apart at work over the loss. Tran Majorino is the little girl who refuses to speak. Naturally he and Goldberg strike pa Jowekey relationship, and the kild learns to bugh again. Both leads to be a superson of the superson of the supertion of the superson of the superson of the superbut the story is for on fundar, worthing a sub-overpaced to ever rouse an audience out of its rupor. Written and directed by jesses Nebon (Ir. 18-4 min; PG) Village East; 19th Street East; Cirmens I, II, Third Are; Circition Corrior, Gald and Benduny.

* EAT DRINK MAN WOMAN-The greatest chef in Taipei, Mr. Chu (Sihung Lung), still grieving over his longdead wife, busies himself by cooking for his three grown daughters, who live at home. Working with the two screenwriters Hui Ling Wang andJames Schamu director Ang Lee (The Wedding Banquet) offers the routine yet mesmerizing anguish of love and romance and filial piety. Which of the daughters will leave for her own life, and which will stay at home and take care of the apparently declining father? The Sunday family banquet, which Chu has been preparing every week for years, is both a unifying ritual and an ordeal. By the time heserves the food, however, everyone is in too much of a funk to eat. The recurring orgies of non-eating hold the movie together: Every plot development passes through the comic family banquets, a formal device that brings order to flux. Eat Drink Man Woman is an abundant yet disciplined work that marks a huge step forward for Lee. With Chien-Lien Wu and Kue Mei Yang. (Denby, 8/29/94) (2 hrs. 3 min.; NR.) Angelika Film Center; First & 62nd St. Cinema: Lincoln

*FORREST GUMP-Another idiot-savant picture, in the commercially lucrative line of King of Hearts, Being There, and Rain Man; and like those movies, it's marred by sentiment and cant and much flattery of the audience. If it's better than any of those movies-and at times it's a jaunty, high-flying cinematic experience that's because the director, Robert Zemeck is, has the shrewdness and skill to turn what's most dubious about his ideas into poetic comedy. Our central actor, Tom Hanks, makes Forrest limited in consciousness but unlimited in feeling, and the audience is with him every inch of the way. The film techniques are so smart and funny that many in the audience will forget the sanctimonious and reactionary element in the movie. Forrest may be slow, but the smart, ambitious, trendy people are meant to be the real fools-presidents, anti-war pro-

Plaza Cinemas

testers, military heroes, Black Panthers. Anyone who's angry or passionate about anything is a jerk. In the end, Forrest's withdrawal doesn't mean much of anything. His kind of innocence can't be imitated. You have to be lucky enough to be born dumb to attain it. With Robin Wright, Sally Field, and Gary Sinise. Screenplay by Eric Roth. (Denby, 7/18/94) (2 hrs. 22 min.; PG-13) Village Theater VII: Chelsea: 34th Street Showplace: Baronet/Coronet: Guild 50th Street: Ornheum: 84th Street

FRESH—A bright young kid acts as a runner for a drug dealer in this intriguing drama. Garnered the Filmmakers Trophy Award at the Sundance Film Festival and by all accounts deserved it. Written and directed by Boaz Yakin, who has probably been taking a lot of lunches in Hollywood lately. (1 hr. 45 min.; R) Village Theatre VII; 23rd St. West Triplex; Embassy 2-4; Movieplex 42; First & 62nd St. Cinema; 86th St. East; Lincoln Plaza Cinemas; New Colineum: Nova.

IT COULD HAPPEN TO YOU—Nicolas Cage plays an honest cop who promises to split a lottery ticket with a waitress (Bridget Fonda). Rosie Perez is the wife who goes ballistic when the ticket actually wins and the cop tries to keep his word. Andrew Bergman is the slyly amusing director (The Freshman, Honeymoon in Vegas) who edges closer and closer to the mainstream with every release. It could be cute; you never know. (1 hr. 41 min.; PG) Movieland 8th Street; 19th Street East; Criterion Center; Gemini Twin; 84th Street Six.

KILLING ZOE-Eric Stoltz plays an American safecracker who heads to Paris for a job timed to coincide with Bastille Day, only to find himself dragged into a night of debauchery and an ill-planned heist the next day that becomes far more troublesome than any hangover would be. Written and directed by Roger Avary, who cowrote True Romance and the highly touted Pulp Fiction with Quentin Tarantino. (1 hr. 36 min.; R) Angelika Film Center; Angelika 57

LATCHO DROM-A musical tribute to the Gypsies of Europe and the music they make, featuring performers from India, Egypt, Turkey, France, Hungary, and other countries. Directed by Tony Gatlif, himself of Rom (Gypsy) origin. (1 hr. 43 min.; NR) Quad Cinema.

*THE LION KING-Unlike the other Disney films, Lion is not based on a famous fairy tale; it's an original, which means nothing in this case, since the story is entirely generic. Through the machinations of the evil Scar, Mufasa the Lion King is killed, the heir apparent Simba sent into exile, and the land ravaged. Will Simba become himself—that is, become his father and claim the kingship? The Lion King is fine entertainment-solid family stuff with a shrewd sense of how the grown-up audience might need a little goosing to stay interested in an animal fable. Directed by Roger Allers and Rob Minkoff. (Denby, 6/20/94) (1 hr. 27 min.; G) Village East; Embassy 2-4; Sutton; Orpheum

THE LITTLE RASCALS-Auteurist Penelope Spheeris continues to explore the TV-as-big-screen-fodder theory by following Wayne's World and The Beverly Hillbillies with this comedy. With lots of little kids and cameos by Whoopi Goldberg, Daryl Hannah, Donald Trump, and others. (1 hr. 18 min.; PG) An Greenwich Twin; Chelsea; 23rd St. West Triplex; National Twin; First and 62nd St. Cinema; New Coliseum; Olympia Cinem

*THE MASK-Jim Carrey, a schlump pushing pap bank, can't speak to a girl or do anything else right until he puts on a mystic ancient mask and instantly becomes a species of pure prancing id—a green-faced, demonic superhero, dashing around like liquid fire. Once transformed, the normally gangly, big-toothed Carrey draws on the duded flourishes of African-American macho, and then, in taunting combinations, the intonations and moves of Paul Lynde (that's right) and Jose Greco (again). The director, Charles Russell, adds goony special effects-bulging eyes, popping tonguesof the little shocks are amazing: like pinpricks on your hand, only fun. There's no script to speak of, and the other characters hardly matter. Russell stays fixed on his star. That's the right thing to do (Denby, 8/15/94) (1 hr. 42 min.; PG-13) Village East; Murray Hill Cinemas; 19th Street East; Cinema I, II, Third Ave.; Criterion Center; Movieplex 42; Orpheum; 84th Street Six; New Coliseum.

MILK MONEY-Three little kids pool their funds and head for the big city, where they hope to find a woman wil-ing to undress. Not surprisingly, they succeed. She turns out to be so nice, one of the boys decides to bring her home to Dad. With Ed Harris as the hapless father and Melanie Grifith as the hooker. Considering the roles

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MOVIES

she's had to play larely, one might understand if Griffith identifies with her role. Since being nominated for an Academy Award for Weeking Cail in 1988, she starred in In The Spini, Pagils Height. The Busyine of the Vamiers, Panadise, Shiming Though, A Stonger Among U.; and Bom Versnday. (I. h. 50 mm., We-31) Art Germosth Turn, Versnday. (I. h. 50 mm., We-31) Art Germosth Turn, Versnday. (I. h. 150 mm., We-31) Art Germosth Turn, Cailciam.

NATURAL BORN KULERS—Woody Harrdom and platete. Lewis play exceptionally psychopathic biller who become pop cultural heros. Akin to Bonnie and Clyde or Helen Stater. The Legwed #Blie, and, spereding on how successful the movie is. Regardless, it promises to be edglyd different or at least non-eth-e-top mess. With Robert Downey Jr. and Tommy Lee Jones. Directed by Oliver Stone. Chiefs. RJ. Eure; Village Thome VII. Cheltas; Manay 14th Cameras; Cairrine Cauter, Meneylex 42; Bedwant, Ophomus #8th Starts Sax, New Coltemas.

THE NEXT KARATE KID—Pat Morita takes a new pupil under his care, and this time it's a girl' (Specifically Hillary Swank.) Expect more lessons in humilty, forbearance and the need to follow the path of peace. Followed, of course, by a rousing fight in which the bad guys (or gals) get creamed. Directed by Chris Cain. (1 hr. 44 min. PG) Christine Christ, Centur Turk.

ONLY THE BRAVE—A look at bullfighting, which is still a highly regarded art in Spain. Specifically, it eyes the sport through the rise of Enrapue Ponce, a 20-year-old beginning to reap the rewards of his daring—or, if you prefer, savageness—in the ring. Directed by Sonia Herman Dolz. In Spanish, (1 hr. 29 min; NR). Film

PAUL BOWLES: THE COMPLETE OUTSIDER—The author of The Stherling Sky, Bowles led a colorful life, threading his way through the avant-garde musical scene of New York, working on poetry (until Gertrade Stein made it clear he was no poet), and winding up in Tangier, Now 3B, Bowles has never left that city. A fascinating, funny, and insightful documentary. Directed Warnow, 56 min; 1NB Commun. Villare 120s. Section Warnow, 56 min; 1NB Commun. Villare 120s.

RAPA NUL-A saga about two warring tribes on Easter Island in the 1600s. Directed by Kevin Reynolds, who gave Kevin Costner one of his earliest breaks with a nice role in Fandango. Costner returned the favor by letting Reynolds direct Robin Hood: Prince of Thieves. The movie made buckets of money, but it was the epitome of a troubled shoot, the two friends did not have a solly time, and Costner the actor came out of it the worse for the wear. Disaster barely averted, but Costner apparently felt bad about that and put a substantial bit of his wallet behind this over-budget movie. The movie has been delayed again and again and -other than showing Jason Scort Lee running around without a lot of clothing doesn't offer much promise. So does Costner feel his conscience has been cleaned? Nope. He wants to do a big movie with his buddy and do it right. They're off shooring the mega-budget Water World. What a mensch. (1 hr. 48 mm.; R) Chelsea; New York Twin.

***RED ROCK WEST—Thu linds B-movie, completed out/ in 1993 and recycled for cheeral echibotion in the U.S. by its original distributor, as the best American movie so fir in the year of our Lord 1994. A fight not increak supan honest person who serves as foil for the others—and Red Rock Wing set a beautiful one in the spaniel-year finds himself entirely broke in a small Wyoning town. Wandering into a bar, Michael is mastken for a professional taller, and he fills in with some of the nastiest. most devious people to appear oncreen in years. Director John Dalit, who woree the film with his brothheavy-breathing self-consciousness of sy. Boly Hen. These fillmakers are serious and witty. (Denby, 5/30/94) (H. a. Smir, NR), Lindow Hezz Chrema.

SAMONEERING—Hefore & I. lang came out, the placed a lesbain in this tarde dout draum from German director Perey Adlon. Saldy, the quirky sensibility he developed in Signobled and Bighold Cells has pone seriously sawny with Resulte Gees Shopping and now this. It remains to be seen whether lange and act the signer little to do as an androsprous orphan in Alaska who wereful with her identity before werefuling this 2 cell labrating (Doct In the Cells and C

Telson (who wrote the equally terrific song "Calling You" for Baglidad Cafe). Die-hard fans may also enjoy the "rief bit of frontal nudity. (1 hr. 34 min.; NR) Quad Cinema.

A SIMPLE TWIST OF FATE—Skeve Martin plays a reclusive man brought out of his shell by a young girl who needs a home. All's well, until her biological father suddenly decides he wants the child back. Written by Martin, directed by Gillies MacKinnon, and released (out of) by Doney. (1 hr. 46 min.; PG-13) Village East; 19th 35. East; Chown Gellum; 86th Storet East; Cohumbus Cirile.

**SPANKING THE MONKET—An erusic councely about Ray (lettern) Davies, an MIT sophomere who is having a terrible summer at home. His undeplied dad is a philandering saleman above on the road. And his depressive militious, and extremely meetly mother (Adhert white and the saleman and the saleman and the saleman the leg, is behaving very baldy. Wirer-director Davie O. Rusuell handles the subject of mother-son incest as part of the normal pairful connect of young man's serual coming-of-age, and he gets now you'dn't because he's very service of the saleman and the saleman and the saleman and you'd handless and the saleman and the saleman and the saleman and you'd handless and the saleman and the saleman and the saleman and you'd handless and the saleman and the saleman and the saleman and the you'd handless and the saleman and the salem

*SPED—A ummer-sexon masterpiece, this nonentical but deeply usifying action movie is based on a premise so fiendably logical that it's almost wave, In Los Angeles, a technio-malman (Denma Hopper) riga a city bus in such a way that a bomb in its undercarriage becomes armed when the vehicle goos over 95 miles per becomes armed when the vehicle goos over 95 miles per off. The only immediate solution to the rigged-bus problem in to keep on going. And going (Debyle, 6/13/94) (1 hr. 50 min.; R). Wavely, First and 62nd Server Ciarrias, Winer Ciaernia.

SPIKE AND MIKE'S SICK AND TWISTED FESTINA, OF ANI-MATION '94—"Twenty-eight vid, thoroughly reprehensible shorts with such promising titles as "Beady Behaviour," "Mutlator II, "Home, Honey, I'm High," and "Hut Sluts," Previous fenivals proved the spawning ground of beavis and Burt-Head, so my over there or run for your life depending on how that makes you feel. Cheme Village 12th 8.

TRAIL ST JUST — N. vonus serving jury duty finds hered? assigned to the muted rail of a mob box. She plan to do the right thing and give the must the herefu of the doubt, but he quickly thracten the Irike Still, the shouldn't jump to conclusions—that doesn't mean the 'responble for any older crimes, dose it' planne Whallsy-Klâmer has to decide what Perry Muson would do in a situation like that. With William Hurr and Armand Assance. Directed by Heywood Gould. (1 hr. 48 min; 8) Chitrios Gener, Comital Tein.

TRUE LISS—An esuberant and spectacular action spoof, but perhaps there's something not entirely hip about a 512b-million joke. Arnold Schwarzenegger is Harry Tasker, a suare intelligence agent who travels to glame to the state of the state

Since, Regenty,
WMAT HAPPEND WAS—A terrific, probing, drama that
captures the pain, needlines, and terror of two lonely
people on their first date. They both work in a law firm,
but have rarely exchanged more than bandines before
conight. Unexpectedly revealing and memorable, it was
written, directed, and stars playwright Tom Noonan.
Created a strong but are the Sankaries film Feerical and
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REVIVALS

BLAGE (IMMER) [962]—The director's on it a quist resultion. The Chandler-caped pararition of Harmons Food is mostly gone, but what really amazes are the jaw-drug-ping chost of Lo. Angeles in all its decaying, crowded, futuritie glory. They must have cost a bundles—and they add minteraculty to the movie's atmosphere—on it's impossible to understand why they were cut. Most importantly, a subde addition changes the impact of the entire film. Pay artention to the unicorn. (1 hr. 57 min.; 10.) Film Forum.

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PHILADELPHIA, HERE I COMEI-Finally, a new show. And a play, no less, which brings the Broadway total to a staggering four. The Roundabout Theatre Company es Brian Friel's drama about the rocky relationship between a father and son in rural Ireland. Milo O'Shea is the father, and two actors play the son, Gareth, who's about to head for America. Robert Sean Leonard is Gareth in Private and Jim True is Gareth in Public. Also with Pauline Flanagan as the housekeeper. Directed by loe Dowling, this is the first Broadway staging of Friel's piece since 1966. Through 10/16, with the opening on 9/8. Tuesdays through Saturdays at 8; Wednesdays, Saturdays, and Sundays at 2. Early curtains: 8/25 and 8/30 at 7: \$47.50. Roundabout Theatre, 1530 Broadway, at 45th Street (869-8400).

Now Playing

ANGELS IN AMERICA: Millennium Approaches-The first part of Tony Kushner's two-part drama deals with a gay couple, a Mormon couple, and McCarthyite lawyer Roy Cohn as they contend with sexual, political, and ous issues; winner of four Tony awards, includ Best Play; directed by George C. Wolfe. Featured in the cast are F. Murray Abraham, Cynthia Nixon, Kathleen Chalfant, Jay Goede, Dan Futterman, Ellen McLaughlin, Stephen Spinella, and Kevin T. Carroll. Tuesday, Friday at 8; Wednesday, Saturday at 2. The second part, Perestroika, completes the stories begun in the first, with the same cast; winner of three 1994 Tony awards, including Best Play. Wednesday, Thursday, Saturday at 8; Sunday at 3. Each \$10 (for rear of the balcony) to \$65. A few low-priced tickets available at box office on day of performance. Opened: 5/4/93 and 11/23/93, respectively. Walter Kerr Theatre, 219 West 48th Street (239-6200). Each 3 hrs. 30 mins, IRLS

BEAUTY AND THE BEAST-A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandise records even as we speak. But what is it competing with? Carousel? Dann Yankres? Or the holiday extravaganzas at Radio City Music Hall? Regardless, it's working. Susan Egan plays the girl; Terrence Mann plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by the late Howard Ashman and Tim Rice; score by Alan Menken. Wednesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 1 and 6:30; \$20 to \$65. Opened: 4/18/94. Palace Theatre, 1564 Broadway, at 47th Street (307-4100). 2 hrs. 30 mins. IRLS

BLOOD BROTHERS-Willy Russell's musical about twins who, separated at birth, eventually meet and fall in love with the same girl; directed by Bill Kenwright and Bob Tomson. A smash hit in Great Britian, it's been running for about a year and a half, with the addition of singer Carole King providing a little heat to the box office, much as Vanessa Williams has been a boon to Kiss of the Spider Woman. Also featured in the cast are Philip Lehl. Ric Ryder, and Adrian Zmed. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at \$45 to \$65. Opened: 4/25/93. Music Box Theatre, 239 West 45th Street (239-6200), 2 hrs. 45

CAROUSEL-A wildly acclaimed revival of the 1945 Rodgers & Hammerstein musical about a carnival barker whose romance leads to violence and finally redemption. As contemporary as anything on Broadway. Winner of five 1994 Tony awards, including Best Musical Revival, and deserving of even more. Directed by Nicholas Hytner; choreographed brilliantly by Sir Kenneth MacMillan (who died before the show's premiere in London); designed by Bob Crowley. Cast led by Michael Hayden as Billy Bigelow, the role in which he triumphed during the British run. Also featured: lennifer Alexander, Sandra Brown, Kate Buddeke, Eddie Korbich, Audra Ann McDonald, Sally Murphy, Jon Marshall Sharp, Shirley Verrett, Jeff Weiss. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; \$55, \$65. Opened 3/24/94. Vivian Beaumont Theater, 150 West 65th Street (239-6200), 2 hrs. 55 mins. IRLS

CATS-Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. Monday through Saturday (Thurdays are dark) at 8; Wednesday and Saturday at 2; Sunday at 3; \$37.50 to \$65. Opened: 10/7/82. Winter Garden Theater, 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. IRLS

CRAZY FOR YOU-The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Karen Ziemba star in this musical comedy, a loose adaptation of the Gershwins' Girl Crazy, about a banker's son who's sent to foreclose on a theater in a mining town in Nevada. Light and frothy, with the Gershwin tunes and Susan Stroman's choreography as the central pleasures. Book by Ken Ludwig, co-conceived by Mike Ockrent; directed by Ockrent. Monday through Saturday at 8 (except Thursday); Wednesday and Saturday at 2; Sunday at 3; \$15 to \$65. Opened: 2/19/92. Shubert Theater, 225 West 44th Street (239-6200). 2 hrs. 40 mins.; IRLS

DAMN YANKEES-A revival of the 1956 Tony-awardwinning musical comedy, about a baseball fan who sells his soul to the Devil so that his favorite team can win. Director Jack O'Brien has deftly updated the book, and his visual touches are as quotably witty as his additions to the dialogue. The big guns in the cast are Bebe Neuwirth (late of Cheers) and the ever-dependable Victor Garber, But it was the wholesome looking Jarrod Emick who won a Tony, for his engaging turn as the ballplayer at the heart of it all. Book by George Abbott and Douglas Wallop; music and lyrics by Richard Adler and Jerry Ross; choreographed by Rob Marshall. With Scott Wise, Linda Stephens, and Dick Latessa. Tuesday through Saturday at 8; Saturday at 2; Sunday at 3; Wednesday at 2; \$25 to \$65. Opened: 3/3/94. Marquis Theatre, 1535 Broadway, at 45th Street (307-4100), 2 hrs. 40 mins. IRLS

GREASE!-A new production of the 1972 musical about a group of high-school seniors in 1959; book, mu and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. Featured in the cast are Rosie O'Donnell, Ricky Paull Goldin, Susan Wood, Sam Harris, Marcia Lewis, and Billy Porter. Wednesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 1 and 6; \$30 to \$67.50. Opened: 5/11/94. Eugene O'Neill Theatre, 230 West 49th Street (239-62000 2 hrs 30 mins IRIS

GUYS AND DOLLS-Martin Vidnovic, Kim Crosby, Jennifer Allen, and Jamie Farr now star in this revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography soars, bounces, and slides to new heights. Tuesday through Saturday at 8; Wednesday, Saturday at 2; Sunday at 3; \$45 to \$65. Opened: 4/14/92. Martin Beck Theater, 302 West 45th Street (239-6200). 2 her 30 mins IRIS

HEDDA GABLER-Kelly McGillis stars in Henrik Ibsen's 1890 drama about a wealthy woman who tries to get rid of her bookish husband. Directed by Sarah Pia Anderson; newly translated by Frank McGuinness. With Jim Abele, Patricia Conolly, Keith David, Jeffrey DeMunn, Bette Henritze, and Laura Linney. Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; \$47.50. Roundabout Theatre, 1530 Broadway, at 45th Street (869-8400), 2 hrs. 40 mins.

AN INSPECTOR CALLS-A stunning Royal National Theatre production of J. B. Priestley's 1947 mystery thriller about a wealthy British family and its involve-ment in the suicide of a young girl. Winner of four 1994 Tonys, for Best Play Revival, Best Direction (Stephen Daldry), Best Featured Actress (Jane Adams), and Best Lighting Design (Rick Fisher). With Kenneth Cranham, Rosemary Harris, Philip Bosco, Marcus D'Amico, and Aden Gillett. Monday through Saturday at 8; Wednesday, Saturday at 2; \$45 to \$55. Opened: 4/27/94. Royale Theatre, 242 West 45th Street (239-6200). 1 hr. 50 mins. No intermission. IRLS

JACKIE MASON: POLITICALLY INCORRECT-Oy, is he ever! A new one-man show written and performed by Mason, who jokes ruthlessly and effectively about every touchy social issue and racial minority imaginable. He might enjoy some heckling; it would give him a chance to harangue even more. Tuesdays through Saturdays at 8; Sundays at 3; \$42.50 to \$47.50. Opened: 4/5/94. John Golden Theatre, 252 West 45th Street (239-6200). 2 hrs. IRLS

KISS OF THE SPIDER WOMAN-Vanessa Williams, who replaced Chita Rivera in the title role, extends her run through the end of the year. The show is based on the Manuel Puie novel about two men in a South American prison-a gay window dresser and a revolutionary-who find some tentative common ground. It won seven Tonys last year, including Best Musical. Book by Terrence McNally; music by John Kander; lyrics by Fred Ebb; directed by Harold Prince. With Howard McGillin and Brian Mitchell. Monday through Saturday at 8; Wednesday and Saturday at 2; \$35 to \$65. Opened: 5/3/93. Broadhurst Theater, 235 West 44th Street (239-6200), 2 hrs. 30 mins. IRLS

LES MISERABLES-This pop-opera adaptation of the sprawling Victor Hugo novel recently notched its 3,000th performance (of the shows currently on Broadway, only Cats has been around longer). With a book by Alain Boublil and Claude-Michel Schonberg: music by the latter; lyrics by Herbert Kretzmer. Monday through Saturday at 8; Wednesday and Saturday at 2; \$15 (for rear mezzanine) to \$65. Opened: 3/12/87. Imperial Theater, 249 West 45th Street (239-6200). 3 hrs. 15 mins. IRLS

MISS SAIGON-A reworking of Puccini's Madama Butterfly set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg, lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. With Raul Aranas, Rona Figueroa, Eric Kunze, and The Helicopter. Monday through Saturday at 8; Wednesday, Saturday at 2; \$15 (for the mar of the rear mezzanine) to \$65. Opened: 4/11/91. Broadway Theater, 1681 Broadway, at 53rd Street (239-6200). 2 hrs. 45 mins. IRLS

THEATER

PASSION-Winner of four 1994 Tony awards, for Best Musical, Score, Book, and Actress; based on the 1869 Italian novel Four by Jeino Tarchetti about a woman's unrequited love for a handsome young army captain.
Music and lyrics by Stephen Sondheim; book and direction by James Lapine. Donna Murphy's performa historic; Jere Shea and Marin Mazzie are wonderful as well. Monday through Saturday at 8; Wednesday and Saturday at 2; \$40 to \$65. Opened: 5/9/94. Plymouth Theatre, 236 West 45th Street (239-6200). 1 hr. 50 mins. No intermission, IRLS

THE PHANTOM OF THE OPERA-An undeniable technical achievement, chock-full of gorgeous scenery and costumes. Davis Gaines plays the Phantom, who haunts the Paris Opera House as mercilessly as Puccini haunts Andrew Lloyd Webber, Monday through Saturday at 8: Wednesday and Saturday at 2; \$15 (for rear of the rear mezzanine) to \$65. Opened: 1/26/88, Majestic Theater, 247 West 44th Street (239-6200), 2 hrs. 30 min. IRLS

TOMMY-The Who's angry rock-opera about alienation and rebellion now ends by embracing the nuclear fam-With such a famous musical source, the surprise here is that the real draw is director Des McAnuff's slick, cinematic staging. Winner of five 1993 Tony awards. Featured in the cast are Anthony Barrile. Michael Cerveris, Laura Dean, Jonathan Dokuchitz, Cheryl Freeman, Paul Kandel, and Buddy Smith. Monday, Wednesday through Saturday at 8; Saturday at 2: Sunday at 1 and 6, \$20 to \$67.50. Opened: 4/22/93. St. James Theatre, 246 West 44th Street (239-6200). 2 hrs. IRLS

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

Previews and Openings

- THE ADVENTURES OF GINOCCHIO-A whimsical display of puppetry and body parts as the Teatro Hugo and Ines uses elbows, knees, thumbs, and other appendages to tell various playful vignettes. In one, a pair of hands transforms into the memory of a lvoer; in another, a grumpy right foot battles with a jealous left one. Part of the International Festival of Puppet Theater. 9/7 to 9/9 at 8; 9/10 at 3 and 8; 9/11 at 1 and 3. \$16 to \$22. Joseph Papp Public Theatre, 425 Lafayette Street (307-7171)
- BOX OF NIGHT AND OTHER WORKS-Atlanta-based artist Suzy Ferris tells three whimsical, absurdist tales using dance, full body costumes, rod puppets and shadow images. Includes Amie's Cow Goes to Town, The Mystery Play, and the title work. Part of the International Festival of Pupper Theater, 9/12 through 9/15 at 8; \$16 to \$22. Joseph Papp Public Theatre, 425 Lafayette Street (307-7171).
- CORIOLANUS-William Shakespeare's epic play about a soldier banished from Rome for his pride and hatred of the masses who returns at the head of an enemy army to seek revenge. Directed by Peter Royston. 9/13 through 10/2 at 8, \$12. Theatre Row Theatre, 424 West 42nd Street (832-3594).
- FIRST NIGHT-A romantic consedy about the reunion of Meredith, who's sort of a nun, and Danny, who's sort of a video store manager but can't stop dreaming of more. Written by Jack Neary and directed by Tony Girodano. In previews; opening 9/11 at 7. Tuesdays through Saturdays at 8; Wednesdays and Saturdays at 2; Sundays at 3. \$27.50 during previews; \$35 after opening. Westside Theatre (Upstairs), 407 West 43rd St. (307-4100)
- THE GHOST SONATA-August Strindberg's symbdrama is performed by puppets manipulated by three tuxedo-clad performers. Presented by Sweden's Marionetteatem. Part of the International Festival of Puppet Theater. 9/7 and 9/8 at 7:30; 9/9 and 9/10 at 7 and 10; 9/11 at 7. \$16 to \$22. Joseph Papp Public Theatre, 425 Lafayette Street (307-7171).
- KIYOHIME MANDARA-The classic Japanese tale of a woman abandoned by her betrothed, a young man. Performed by Dondoro employing life-sized puppets and masks. Part of the International Festival of Puppet Theater, 9/7 and 9/8 at 8; 9/9 at 7 and 10; 9/10 at 7. \$16 to \$22. Ioseph Papp Public Theater, 425 Lafavette Street (307-7171)

- ONE ACT-PLAY FESTIVAL-The fourth annual presentation of one-acts from the Belmont Italian-American Playhouse. Program I 9/8 through 9/25; Program II 9/29 through 10/16. Tues, through Sat. at 8:30; Sun. at 2:30, \$15. Belmont Italian-American Playhouse, 2385 Arthur Avenue, Bronx (718-364-4700)
- PETER BETWIXT AND BETWEEN-A shadow play that tells of the origins of Peter Pan, as described in J.M. Barrie's classic stories. Performed on a variety of screens and surfaces by the Teatro Gioco Vita of Italy. Part of the International Festival of Puppet Theater, \$16 to \$22. 9/11 at 7; 9/12 through 9/14 at 8. Joseph Papp Public Theater, 425 Lafayette Street (307-7171).
- SOLITUDE—A man visiting his dving father in a squatorium reflects on his childhood. Based on the writings of Bruno Schulz, Solitude is presented by the Polish State Theater Company Banialuka, Part of the International Festival of Puppet Theater. 9/13 through 9/17 at 8:30; \$16 to \$22. Jospeh Papp Public Theater, 425 Lafavette Street (307-7171).

Now Playing

- ALL IN THE TIMING-Six snappy one-acters by David Ives that are idiosyncratic and astringent-the laughter is steady and has an educated ring. An Obie Award winner for Robert Stanton's performance and an Outer Critics Circle's winner for playwriting. Directed by Jason McConnell Buzas. With Jason Graae, Philip Hoffman, Wendy Lawless, Ted Neudstadt, and Nancy Opel. Monday through Saturday at 8. (except Wednesday); Friday at 2; Saturday at 5; Sunday at 3; \$35, \$37.50. Opened: 2/17/94. John Houseman Theatre, 450 West 42th Street (239-6200).
- BLUE MAN GROUP: TUBES-Smart stilliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. Matt Goldman, Phil Stanton, and Chris Wink are the blue not-so-meanies. Directed by Marlene Swartz. Wednesday at 5 and 8; Thursday at 8; Friday and Saturday at 7 and 10; Sunday at 5; \$25, \$40. Opened: 11/17/91. Astor Place Theater, 434 Lafayette Street (254-4370).
- THE BUBONIC PLAYS—A pair of black comedies written and directed by Marcus Davidson The Triumph of Life" features Bryan Callen and David Rabin, Position" features Peter Carlson, David Corbett, and Peter Giles. A Farfignervous 1NgK production. Through 9/18 on Wed. through Sun. at Sun. at 3; \$15. Irish Arts Center, 553 W. 51st St. (841-5427)
- DOWN BY THE OCEAN-Four middle-aged husbands are aroused and disrupted by the young woman next door to their beach house over a period of several summers. Written and directed by P.J. Barry. A York Theatre Company presentation. With Ross Bickell, Pamela A. Burrell, Sam Groom, Melina Kanakaredes, John Newton, and Dennis Parlato. 9/20 through 10/23: opening 9/24 at 8. Tuesdays through Saturdays at 8; Saturdays and Sundays at 2:30; \$30 to \$35. St. Peter's Church, 54th Street at Lexington Avenue (534-5366).
- THE FAMILY OF MANN-Playwright Theresa Rebeck comes into her own in this black coinedy about writers for a TV sitcom. Most everything rings fiercely, funnily, frighteningly true. A lovers' debate about the relative merits of MoliAere and Tony Randall is in itself almost worth the price of admission. Paniela Berlin has directed with both verve and inventive rubatos, and her fervid cast is a true ensemble. David Garrison's Ed is a formidable creation, and Julie White is equally fine as the sensitive, sensual, and incensed Belinda. There is good costuming by Lindsay W. Davis, and delicate lighting by Natasha Katz. With Reed Birney, Richard Cox, David Garrison, Lisa Gay Hamilton, Anne Lange, and Robert Duncan McNeil. Directed by Pamela Berlin, Opened: 6/28/94, Monday through Saturday at 8; Saturday at 2; Sunday at 3; \$25 to \$35. Second Stage, 2162 Broadway, at 76th Street (239-6200).
- FAMILY SECRETS-A one-woman comedy with Sherry Glaser, who plays everyone from a grandmother who finds love at 80 to a bratty teenager and her pregnant sister; co-written and directed by Greg Howells. Wednesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; \$35, \$37.50. Opened: 10/6/93. Westside Theatre, downstairs, 407 West 43rd Street (307-4100).
- THE FANTASTICKS-Death waits for no man, but it's pausing on the doorstep of the longest-running show on

- or off Broadway. Yes, they've pulled down the closing notice due to a surge in ticket sales. But it's merely been set aside for the moment-not put away for good-so see it while you can. Tuesday through Friday at 8; aturday at 3 and 7; Sunday at 3 and 7:30; \$32. Opened: 5/3/60, Sullivan Street Theater, 181 Sullivan Street (674-3838)
- GHOST IN THE MACHINE-A psychological thriller about four academics pitted against one another in a disarmingly innocuous social setting. Casual verbal sparring soon escalates into dangerous and belief threatening war. Written by David Gilman; directed by Seth Barrish.With Lee Brock, Susan Floyd, Reade Kelly, Ken Leune, Herbert Rubens, and Stenben Singer, Previews starting 9/16; opening 9/18 at 8. Wednesdays through Saturdays at 8; Sundays at 3; \$15, Perry Street Theatre, 31 Perry Street (522-1402).
- HONKY TONK HIGHWAY-A musical detailing the career of fictional country band the Mountain Rangers, from humble beginnings to solo careers and eventual on. Directed by Gabriel Barre, it features a book by Richard Berg and 16 songs by Robert Lindsey Nassif. With Matthew Bennett, Kevin Fox, Erin Hill, Rick Leon, and Sean McCourt. Fridays, and Saturdays at 8:30; also Sundays at 7; \$25, with no minimum. Don't Tell Marna, 343 West 46th Street (333-5056).
- HYSTERICAL BLINDNESS (And Other Southern Trage That Have Plagued My Life Thus Far)-A musical comedy by Leslie Jordan about attempting to leave the South-in every sense of the word-and conquer Hollywood. Music and lyrics by Joe Patrick Ward; directed by Carolyne Barry. Tuesday through Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; \$30, \$35. Opened: 5/19/94. Playhouse on Vandam, 15 Vandam Street (691-1555).
- THE IMPORTANCE OF BEING EARNEST-Oscar Wilde's brilliant comedy in a new production from the Oasis Theatre Company. Directed by Brenda Lynn Bynum. With Karen Case, David Kroll, James Jenner, Julia McLaughlin, and Howard Thorenson. Through 9/11 on Thursdays through Saturdays at 7:30 and Sundays at 5; \$15. The Playground, 230 East 9th Street (673-37(16)
- JELLY ROLL!-After a one-year stand at Michael's Pub, this look at the life of lelly Roll Morton transfers to the 47th Street Theatre. Vernel Bagneris wrote the book, directs, and stars. With Morten Gunnar Larsen on piano. Wednesdays through Saturdays at 8; Wednesdays and Saturdays at 2; Sundays at 3 and 7; \$25 to \$30. Opened: 8/18/94. 47th Street Theatre, 304 West 47th Street (777-7474). Theatre, 500 Greenwich Street, "201 (941-1234).
- THE KEEPERS-A Maine lighthouse keeper, his wife, and their adopted African-American daughter are trapped together by a terrible storm in 1854. They soon must confront their feelings for each other as well as the secrets of the past. Writen by Barbara Lebow, it's her first New York production since A Shayna Maidel in 1987, Directed by Scott Shattuck, With Craig Smith, Elise Stone, and Adrienne D. Williams. 11/11; \$24. Bouwerie Lane Theatre, 330 Bowery, at 2nd Street (677-0060).
- KING LEAR-The Bard's great tragedy marks the first production of the Pearl Theatre Company in its new home at Theatre 80. This returns the space to its original purpose: presenting live theater in an intimate setting, Directed by Shepard Sobel, it features Robert Hock in the tile role. Begins previews 9/8 and tuns through 10/22, with opening night 9/18. Tuesdays, Thursdays, Fridays, and Saturdays at 8; Wednesdays, Saturdays, and Sundays at 2. Also, 9/12 at 8. The first in a five program season for Pearl. Theatre 80, 80 St. Mark's Place (645-7708)
- NUNSENSE-Dan Goggin's entertaining musical comedy, now in its ninth year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. With Dody Goodman, Tuesday through Saturday at 8; Saturday and Wednesday at 2; Sunday at \$37.50. Opened: 12/12/85. Douglas Fairbanks
 Theater, 432 West 42nd Street (239-4321).
- PERFECT CRIME-Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Manzi, J. A. Nelson, Mark Johannes,

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THEATER

and Dean Gardner; directed by Jeffrey Hyatt. Monday. Thursday, Friday, and Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; \$30. Opened: 4/5/87. Duffy Theatre, 1553 Broadway, at 46th Street (695-

A PLAY CALLED NOT AND NOW-Hanne Tierney's adaptation of the Gertrude Stein play about a Beverly Hills party given in the writer's honor. Employing tafetta fabries and industrial material. Tierney hangs her objects from a suspended grid and manipulates them in time to a scored sequence. Part of the International Festival of Puppet Theatre. 9/6 through 9/9 at 8; \$22. Joseph Papp Public Theatre, 425 Lafayette Street (307-7171).

REPERTORIO ESPAÑOL-A theatrical company dedicated to the Spanish repertory, with many shows-but not featuring simultaneous English translations. And the Carnival Enspted! Conceived and directed by Jorge Al-Triana with music by German Arrieta. Based on On the Right Hand of God the Father, by Enrique Buenaventura, 9/9 and 9/10 at 8. Real Women Have Curves, written by Josefina Lopez and directed by Susana Tubert. 9/11 at 3. The Sexy Star of the Soap Opera on 9/11 at 7. \$15 to \$25 for Caminal. \$15 to \$20 for all others. Gramercy Arts Theatre, 138 East 27th Street (889_285M)

THE SECRETARIES—A screwball comedy written and performed by the Five Lesbian Brothers, it tells of secretaries at an Oregon lumber mill who take matters, not to mention axes, into their own hands when work becomes too tiresome With Maureen Angelos Babs Davey, Dominique Dibbell, Peg Healey, and Lisa Kron. Directed by Kate Stafford. Previewing 9/8; opening 9/18. Tuesdays through Fridays at 8; Saturdays at 7 and 10; Sundays at 3. \$22 to \$25. New York Theatre Workshop, 79 East 4th Street (302-6989)

STOMP-As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. Far more engaging than you might expect. Directed by Luke Cresswell and Steve McNicholas. Tuesday through Friday at 8; Saturday at 7 and 10:45; Sunday at 3 and 7; \$22.50 to \$37.50. Opened: 2/27/94. Orpheum, 126 Second Avenue, between 7th and 8th Streets (307-4100).

THAT'S LIFE!-A musical revue about contemp Jewish life in America; conceived, directed, and chore ographed by Helen Butleroff. Opened: 6/12/94, 9/10 at 2 and 8; 9/11 at 2 and 5:30; \$30. A lewish Repertory and Leahy production at Playhouse 91, 316 East 91st Street (831-2000).

THREE SISTERS-Chekhov's classic about a Russian family in a new production from the Westside Repertory Theatre, now celebrating its 25th anniversary With Rayna Baker, Emily Blake, and Mary Frances Miller. Directed by Eleanore Tapscott. 9/8 through 10/9; Thursdays through Saturdays at 8, Sundays at 3, \$15. Westside Repertory Theatre, 252 West 81st Street (874-7290)

THREE TALL WOMEN-Edward Albee's Pulitzer Prize-winning drama about a wealthy 92-year-old widow who reexamines the events of her life; directed by Lawrence Sacharow. Myra Carter negotiates the terrain from Alzheimer's to zippiness with roguishly sportive ease. With Marian Seldes, Jordan Baker, Carter, Michael Rhodes. Tuesday through Saturday at 8; Wednesday at 2:30; Saturday and Sunday at 3; \$35 to \$40. Opened: 4/12/94. Promenade Theatre, 2162 Broadway, at 76th Street (239-6200).

TIP OR DIE-A one-woman show written and performed by Linda Mancini about the service industry and the art of properly tipping. Directed by Pablo Vela. 9/9 through 9/25 at 7:30; \$12.50. Here, 145 Sixth Avenue, south of Spring Street (647-0202).

TONY 'N' TINA'S WEDDING-A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Wonderfully tacky-and it's lasted longer than a lot of marriages. Opened: 2/6/88. Tuesday through Sunday at 7; Saturday and Sunday at 2; \$60 to \$75 (279-4200).

2 HEARTS OVER EASY-A musical in which the lives of a

divorced, middle-aged woman and a gay man in his thirties are seen through their monthly Sunday brunches. Music, book, lyrics, and direction by Robert W. Cabell, Starring Melanie Demitri, Bill Ebbesmeyer, Randy Weiss, and Maggie Wirth. Opened: 8/24/94. Tuesdays through Fridays at 8; Saturdays at 7 and 10; Sundays at 3 and 7; \$25 to \$30 after opening. Actors Playhouse, 100 Seventh Avenue South (691-6226) or (779.7474)

WORKING OUT WITH 1 FONA ... A saure of the onceimprisoned hotelier, depicting her as the owner of a health club who removes a rival for Harry's affections by prescribing an all-chocolate diet. Directed by Nelson lewell and performed by the HIV Ensemble. Opened 6/3/94 after a four-week run at the Stanford Meisner Theatre. Wednesday through Saturday at 8; Saturday at 6; Sunday at 7; \$20 to \$25. Through 9/30. Courtyard Playhouse, 39 Grove Street (765-9540).

OFF-OFF BROADWAY

CANDLELIGHT POE-Stories and poems of Edgar Allan Poe read by George Flowers. A Simon Studio presentation, which specializes in works created for radio, Paired with Seeken of the Truth, by Richard Zinober. Performances will be aired at later dates. Every Monday through 9/26 at 7:30; \$10. West End Gate Theatre, 2911 Broadway, at 113th Street (802-8167).

THE COMEDY OF ERRORS- A Rogue Rep production of the Bard's work, with Emmy winner Cady McClain from All My Children a highlight of the cast. Directed by Erica Gould. Through 9/18 on Tuesdays through Saturdays at 8: Saturdays at 2: and Sundays at 3: \$12. Opening night \$25, including reception. Hudson Guild Theatre, 441 West 26th Street (875-7888).

CONVERSATIONS WITH THE POOL BOY-Not all pool boys are just cute an dumb; some are cute and dumbbut-very-wise, like Kiki. He befriends Arthur, who visits his best buddy Stu in the Caribbean looking of relaxation but finding bickering lesbians, a bogus spiritualist and Stu's nymphomaniac boyfriend. Written and directed by Robert Coles for the Vortex Theater Company. 9/9 through 9/11 at 8. 9/14 through 9/25. Wednesdays through Saturdays at 8 and Sundays at 3 and 8, \$15, Sanford Meisner Theater.

CREDITORS-August Strindberg's three-character play presented in a contemporary production. Directed by Susana Regalado. With Steve Crow, Anne Sopher, and Robert Sopher. Through 9/25. Sundays at \$10:Trocadero Cabaret, 368 Bleecker Street, with a two-drink minimum (242-0636).

DRESSING ROOM DIVAS --- A comedy by Sal Emmino and Dane Hall about Hollywood stars trapped in a room with two gay florists and a macho gunman: directed by Steven Helgoth, Friday at 10; Saturday at 8 and 10; Sunday at 8; \$12 plus two-drink minimum, Duplex, 61 Christopher Street (969-0107).

LIZZIE BORDEN-Lizzie Borden took an ax and gave her mother forty whacks. When she saw what she had done, she ran out and commissioned this blood-splattered, rock and roll version of her story. Conceived and directed by Tim Maner; music and lyrics by Steven Cheslik-DeMeyer. 9/9 through 9/25 at 9; \$12.50. Here, 145 Sixth Avenue, south of Spring Street (647-

LYSISTRATA-The very bawdy Aristophanes comedy about women using sex-or, rather, the lack of it-to end war. From Rakka-Thamm!!! Directed by John Wuchte. Through 9/11. Thursdays through Sun 8. Free. Washington Square Park, between Waverly Place and 4th Street (603-9987).

A MIDSUMMER NIGHT'S DREAM-This is the fifth year Gorilla Rep has performed the Shakespeare classic. Through 9/25 on Saturdays and Sundays at 8. Held at Washington Square Park through 9/11 at the Teen Plaza and thereafter at the southwest corner. Free. Washington Square Park, between Waverly Place and 4th Street (330-8086).

THE NECROMANCERS-Bram Stoker and Henry Irving battle the ghost of Lady Bateman in London's Lyce Theater in an original Victorian comic thriller by Vincent Lamberti. Directed by Frank Licato, it's the premiere production of the Vijil Group. 9/8 through 10/2; Thursdays through Saturdays at 8, Sundays at 3. \$12. Alice's Fourth Floor, 432 West 42nd St. (459-

OUT OF THE BLUE-A one-man show written and po formed by Richard Hoehler about working class life. Opens 9/12. Mondays at 7. Fridays at 9:30: \$10. 13th Street Theatre, 50 West 13th Street (675-6677).

OUT OF THE SHADOWS-A festiveal of plays by artists of color. DreamCatcher by Japanese American Dawn Saito and The Mondongo Scam by Dominican Claudio Mir on 9/6, 9/9, 9/13, and 9/16. Ay Fefa, Where is the Wind? by Dominican Zaida Comeil and Gravity Falls From Tires by Korean American Sune Rno on 9/7, 9/10. 9/14, and 9/17. Houses and Jewels by Filipino American Nicky Paraiso and The Por'Knockers by African American Lynn Nottage on 9/8, 9/11, 9/15, and 9/18. \$12. All shows at 8. An Economy Tires Theater presentation. Bessie Schonberg Theater, 219 West 19th Street (924-0077)

PEANUTS AND CRACKER JACK-A Baseball comdetailing the travails of the New York Yankees in the early '70s. With the strike dragging on, this and Damn Yankees may be as close as we get to the game for the rest of the season. (And if this becomes dated by the time it hits the stands, well all the better.) Written by Jerry Slaff and directed by William Strempek. With J. 10/2: Thursdays through Saturdays at 7:30: Sundays at 2. Also on 9/12 at 7:30. No performance 9/15. \$12. Mint Theater, 311 West 43rd Street (315-9434).

PHONE SEX-A comedy by David Greer about intimac in the nineties; directed by Gretel Roenfeldt, Saturday at 10; \$10, plus two-drink minimum. Trocadero, 368 Bleecker Street (242-0636).

RACTIME '94-Pianist Mark Birnbaum in a one-man show saluting Scott Joplin, Jelly Roll Morton, Cab Calloway, and other musical giants. Sundays at 9:30; \$10. 13th Street Theatre. 50 West 13th Street (675-

SHUT UPI LITTLE MAN-Pete and Ray, two perpetually arguing roommates, were secretly recorded by their neighbors. The resulting tapes, filled with hilarious insults and relentless abuse, have been circulating around the country for a while now. Now their saga has been turned into a multi-media performance by Green Gibbs. With Gill Gayle, Liam Stone, and Bob Taicher 9/8 through 9/11 and 9/15 through 9/18 at 8:30: \$12. Thread Waxing Space, 476 Broadway, south of Broome Street (307-7171).

SISTER STRATA-A ristophanes's naughty but socially relvant Lysistrata set in the Civil War South Written by Andrew C. Orodver and directed by David B. Mowers Through 9/24, 9/9 and 9/10 at 8: 9/11 at 2 and 8, \$12. Ohio Theater, 66 Wooster St. (388-8100).

SOUFFREE—A rich kid is forced on an adventure through caverns below the West Side Highway in this mixture of science fiction, musical comedy, and clowning, Written and directed by Crystal Field, with music by Christopher Cherney. The show tours the five boroughs through 9/18. 9/10 at 2: Rumsey Playground at Central Park; Manhattan. 9/11 at 2: Wise Towers on West 90th Street between Columbus and Amsterdam: Manhattan. 9/17 at 2: Tompkins Square Park; Manhattan. 9/18 at 2: Garibaldi's Statue at Washington Square Park: Manhattan. A Theater for the New City outdoor presentation. Free, (254-1109).

A TWIST OF FATE-An evening of one-act plays written by Frederick Stroppel. Mante's Women directed by Stacey Ference. Domestic Violence directed by Joanna Murray. Package Deal directed by Deighna Deriu. Do Over directed by Stacey Ference. A Dave's Neighbors resentation With Daniel Sarnelli, Pamela Oaddourah, Peter Plano, Joanna Murray, Laura Kirk, and Stacey Ference, 9/16 and 9/17 at 8; 9/18 at 3; \$7. Innerspace Theatre, 134 West 26th St. (228-9365).

WINDOWS OF LOVE—A new musical by Lydia Semanyshyn looks at the relationships of four couples. Directed by Gerald Van Heerden; choreography by Robin Reseen. Fridays, Saturdays, and Sundays at 7; \$10. Previews 9/9; opens 9/16. 13th Street Theatre,

50 West 13th Street (675-6677). WOYZECK ON THE HIGHVELD-A multi-media interpreta-

tion of the Buchner classic with Johannesburg's Handspring Puppet Company. Set in a township, with Woyzeck's rival a muscular miner. Employs nearly lifesize wooden puppets animated by actors in full view of the audience against a rear-projected backdrop of scenery and video animation. Adapted, designed, and scenery and video ammation. Acapted, designed, and directed by South African filmmaker William Kentridge. Part of the International Festival of Animation. 9/6 at 8. 9/7 and 9/8 at 7:30, 9/9 and 9/10 at 8; \$22. The Joseph Papp Public Theatre, 425 Lafayette Street (598-7150).



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MUSIC AND DANCE DIRECTORY Carnegie Hall and Weill Recital Hall at Carnegie eventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-1212). Joyce Theater, 175 Eighth Avc. at 19th St. (242-0800). Kave Playhouse, 68th St., between Park and

Lexington Aves. (772-4448). Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050);

Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Avc. and 82nd St. (570-3949)

Miller Theatre, Broadway and 116th St. (854-7799). 92nd St. Y, on Lexington Ave. (996-1100). Radio City Music Hall, Sixth Ave. and 50th St

(247-4777) Symphony Space, Broadway at 95th St. (864-5400). Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Wednesday, September 7

NEIL PENESIS-Pianist Penesis is the latest artist brought to Federal Hall by the American Landmark Festival. 26 Wall Street (866-2086), at 12:30; free.

Thursday, September 8

"FOUR CENTURIES OF FRENCH MUSIC"-A program of twentieth-century French music inaugurates this series at the Bruno Walter auditorium. Cellist Samuel Magill, violinist Shirien Taylor, and pianist Linda Hall (the assistant conductor at the Metropolitan Opera, not the compiler of this page) will perform works by Schmitt, Ravel, Pierné, and Poulenc. 40 Lincoln Center Plaza (340-0849), at 5:30; free.

BARGEMUSIC-Today's performance features works by Beethoven and Ysaye, performed by pianist Randall Hodgkinson, violist Cynthia Phelps, cellist Ronald Thomas, and violinist Carmit Zori. Fulton Ferry Landing, Brooklyn. (Call 718-624-4061 for reserva tions and directions.) At 7:30; \$20.

Friday, September 9

MARK WITMAN AND FRIENDS-Folk music is on the program tonight at the Centerfold Coffeehouse. Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8; \$8 and \$10.

Saturday, September 10

KAEEF RUZADUN-A jazz performance with the Creative Arts Ensemble. University of the Streets, 130 E. 7th St. (254-9300), at 9: \$10.

Sunday, September 11

BARGEMUSIC-Same as 9/8, but today's performance is at 4

"BEETHOVEN ON ORIGINAL INSTRUMENTS"-For the first time in New York, the sonatas will be played on reproduction and original instruments from Beethoven's era. Merkin Concert Hall at 4 and 8; \$12

SUNDAYS ON THE SHOWBOAT-Take a shuttle bus from a subway stop near you (near, that is, if you're in Brooklyn; call 718-935-9019 for specific information, including times) to the Showboat Barge, which is docked at Red Hook pier. Once you're there, you'll hear four hours of diverse music. Everything starts at 2: the entertainment and shuttle bus are both free.

Monday, September 12

CHAMBER MUSIC SOCIETY-Alice Tully Hall opens the season with a gala birthday concert celebrating its twenty-fifth anniversary. The program features works by Bach, Beethoven, Schumann, and Tchaikovsky; David Shifrin is the director. At 7:30; \$35. "BEETHOVEN ON ORIGINAL INSTRUMENTS"-Sec 9/11;

Tuesday, September 13

today only at 8

LUIZ SIMAS-This pianist will perform many of his original compositions at the Spanish Institute, 684 Park Avc. (628-0420), at 6; \$10.

"BEETHOVEN ON ORIGINAL INSTRUMENTS"-See 9/11: today only at 8

*MUSIC, MUSIC, MUSIC"-This summer series finishes up with a celebration in honor of Hispanic Heritage month. The Pavilion at Hudson River Park, bet. Chambers and Vesey Sts. (416-5313), at 6; free

OPERA

NEW YORK CITY OPERA-At the New York State Theater: tickets: \$15-\$73, 9/8 at 8 and 9/11 at 1:30; Puccini's Madama Butterfly, 9/9 at 8: Mozart's The Magic Flute. 9/10 at 1:30 and 9/13 at 8: Bizet's Carmen. 9/10 at 8: Borodin's Prince Igar.

DANCE

ANN CARLSON-Carlson and collaborators bring A Mirage, A Dream, a Dance, a Nightmare, a Play, a Painting, a Camival of Ideas With Performers of all Ages to the Brooklyn Bridge Anchorage, Cadman Plaza West and Old Front Street, Brooklyn (691-6500). 9/9 and 9/10 at 7:30, 9/11 at 3; \$7.

CHANDRALEKHA AND DEEPTI GUPTA-Works that up date traditional forms of Indian dance. 9/8 and 9/10 at 8:30: Chandralekha's Yantra. 9/9 and 9/11 at 8:30: Deepti Gupta's Quantra. Danspace, St. Mark's Church, Second Ave. and 10th St. (674-8194); \$10.

DANCING IN THE STREETS-9/8-10: Sham Mosher's environmental performance piece Breath of the Earth. Prospect Park (enter the park at 9th St. and Prospect Park West: call 989-6890 for further information).

KRISTIN JACKSON-An evening of solo works performed by Jackson and Janie Brendel. Island/Pulo, a new piece, is inspired by Gauguin's painting Where do we come from? What are we? Where are we going? and traces images of human activity from birth to death. Dia Center for the Arts, 155 Mercer St., bet. Prince and Houston Sts. (924-0077). 9/8 and 9/9 at 8:30; \$10.

MERCE CUNNINGHAM-The Joyce Theater begins its '94-'95 season with a salute to the thirtieth anniversary of Cunningham "Events." Robert Rauschenberg designed the first Event, and he's back to do this one. The program will include selections of classic Cunningham dances (Suite for Five, Aeon, Septet, Story) and several contemporary works. Starting 9/13 at 8; \$30.



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KEY TO	ABBREVIATIONS
В	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35*
(E)	Expensive-Mostly \$35 and over*
AE	American Express
СВ	Carte Blanche
DC	Diners Club
DS	Discover
MC	MasterCard
TM	Transmedia
v	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are
*Average	cost for dinner per person ordered à la

e cost for dinner per person ordered à la

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining roomask managers for information

MANHATTAN

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900M-152 Spring St. (431-3663). Casual. Global ethnic. Spcls: Vietnamese 5 spice quail, Chinese beggars chicken, Thai flat noodles. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D daily 6-2 a.m. Brazilian jazz every Mon. (E)

CAN-482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, grilied stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.-5. D Sun.-Thu. 5-10:30, Fri.-Sat. to 11:30. (M)

AE, CB, DC, MC, TM, V. CAPSOUTO FRERES-451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemvinaigrette, dessert souffles. L Tue.-Fri. noon-3:30. Br Sat.-Sun. noon-4. D Sun.-Thu. 6-11, Fri.-Sat. to midnight (M) AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St. (344-2583). Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinne s. Res. sug. L Mon. -Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. (M)
AE, CB, DC, DS, MC, V.

L'ECOLE—462 Broadway, at Grand St. (219-3300). Casual. Classic and Modern French. Spch: rack of lamb with herbs, red snapper with fennel, grilled veg-etables with goat cheese. Res. sug. L Mon.-Fri.

noon-2. D Mon.-Sat. 6-9:30. Private e parties. Closed Sun. (M) AE, DC, MC, V.

LE PACTOLE-2 World Financial Ctr, on the balcony of the Winter Garden (945-9444). Dress opt. Contemporary and classic French. Spcls: fisherman's soup, tuna steak with ginger and cucumber coulis, tournedos of beef Roquefort. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30. Br Sun. noon-5. Private parties for 15-250. Closed Sat. (M-E) Cafe: Casual. French. Spcls: croque monsieur, penne with tomato and basil, steak au poivre with frite. L and D Mon.-Fri. noon-11. (M) AE, DC, MC, V.

SONO KITCHEN AND BAR-103 Greene St. (925-1866). Casual. American. Speds: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.— Thu. 11:30 a.m.—2 a.m., Fri.—Sat. 11:30 a.m.—4 a.m., Sun. noon—11:30. (I—M) AE, CB, DC, MC, V.

WEST BROADWAY-349 West Broadway, bet. Grand and Broome Sts. (226-5885). Casual. Modern American regional. Spcls: seared yellowfin tuna with tomato coriander broth and ginger chips, pan-roasted New York shell steak with mushroom ragout and the baby vegetable gang, crispy salmon filet with warm apple-bacon potato salad and red onion vinaigrette. Res. sug. L Tue.—Fri. noon–3. Br Sun. noon–4. D Tuc.-Thu. 6-11. Fri.-Sat. till midnight, Sun. 4-9. Pre-theatre D 6-9. Private parties for 20-135. Jazz Wed., Thu. and Br Sun. Closed Mon. (M-E) AF, CB, DC, MC, V

AE, CB, DC, MC. V.

ZOE-90 Prince St., bet. Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: crispy noodle-wrapped shrimp, wood-oven braised lamb shank with herb gnocchi, spit-roasted monkfish with lobster-potato home fries. Res. sug. L Tue.-Sat. noon-3. Br Sun. noon-3. D Tue.-Sat. 6-10:30, Sun. special magnum wine 5:30-10. Closed Mon. (M)

ZUTTO-77 Hudson St. (233-3287). Casual. Japanese. Spcls: negimaki, morami yaki, sushi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight, Sun. to 11. (I) AE, CB, DC, MC, TM, V.

South Street Seanort

CAFE FLEDERMAUS-1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.-2 a.m. Br Sat.-Sun. poon-4 (I-M) AE, TM. FULTON STREET CAFE-11 Fulton St. (227-2288). Cas-

ual. American/seafood. Spcls: steamed 1-lb. Johster. Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.-4. D Mon.-Fri. 4-midnight, Sat.-Sun. till I a.m. Ent. Thu.-Sun. 5-11. (D)

AE, CB, DC, MC. V.

GIANNI'S-15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Private parties for 100. Discount parking. (M) AE, CB, DC, MC, TM, V.

HARBOUR LIGHTS-Pier 17, 3rd floor (227-28(X)). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sau-

teed salmon fillet. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 10 a.m.-4. D daily 4-2 a.m. Pianist Thu.-Sun. Private parties for 150. (M-E)

AE. CB. DC. DS. MC. TM. V.

LIBERTY CAFE-Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine; grilled loin of tuna; Maine lobster; woodburning pizza oven. Res. sug. L. Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30-3. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 100-200. Outdoor deck for 200. (M) Liberty Oyster Bar and Shark Aquarium: Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.-midnight (I-M)

AE, CB, DC, MC, TM, V.

MACMENAMIN'S IRISH PUB-Pier 17, 3rd floor (732-(XXI7). Casual. Irish pub. Spels: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.-4 a.m. (I)

AE, CB, DC, MC, V. NDRTH STAR PUB-93 South St. (509-6757). Casual English pub. Spcls: fish and chips, cornish pasties scotch eggs, steak and kidney pie. Open for L and D

PEDRO O'HARA-Pier 17 (227-6735), Casual, Tex-Mex-/American. Spcls: frozen margaritas, chicken fajitas. shrimp and corn quesadilla. No res. L and D daily 11

a.m.-midrught.(I-M) AE, DC, MC, V. ROEBLING'S BAR AND GRILL-11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/sea-food. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops, Res, sug. L Mon.—Sat. 11:30 a.m.—5. Br Sun. 11:30 a.m.-2:30. D Sun.-Thu. 5-10, Fri.-Sat. till

midnight. Bar open till 2 a.m. nightly. (M)

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SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spels: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 4 a.m. Private parties for 50-200. Dancing Fri.-Sat. after 11. (M)

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SGARLATO'S CAFE-Pier 17, Promenade Level, (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L. Mon.-Sat. 11-4. Br Sun. 11–2:30. D Sun.-Thu. 4–11, Fri.-Sat. to 1

Greenwich Village

BOXERS-190 W. 4th St. (633-2275). Casual. American grill. Spcls: grilled New York shell steak au poivre. grilled fresh salmon with tarragon wild rice pancake, hamburgers. L Mon.- Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D daily 4-4 a.m. Private parties. (I-M) AE, CB, DC, DS, MC, TM, V.

CAFE MELVILLE-110 Barrow St., at Washington St. (924-0110). Casual. International. SpcIs: chou farci, pan-fried brook trout with garlic and chive sauce, seared salmon with crispy fried ginger and scallion sauce. Res. sug. L Tue.-Sun. noon-3. Afternoon tea Tuc.-Sun. 3-5:30. 1) Tuc.-Sun. 5:30-1 a.m. Closed Mon. (M) AE, MC, TM, V.

CARIBE-117 Perry St., at Greenwich St. (255-9191). Casual, West Indian/Spanish, Spcls; curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch frit-ters, fried bananas and rum. L Mon.-Fri. noon-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D daily 3:30-midnight. Private parties 40-80. (1) No credit cards.

CENT'ANNI-50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L. Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-11:15, Sat. to 11:30, Sun. 5-10:30. (M-E)

CHEZ JACQUELINE—72 MacDougal St., at Houston St. (505-0727). Casual. French Provencale. Spcls: soupe de poisson, brandade de morue, bourride provencale, daube nicoise. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 6-11, Fri.-Sat. to 11:30, Sun. 5:30-10:30. (M) AE, DC, MC, V.

ECLECTIC-38-40 Carmine St. (807-1939) Casual. Spels: chicken eclectic, california grill sandwich, cold



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poached salmon on provençal taboulch. daily 7a.m.-midnight. (I) AE,TM EL CHARRO ESPANOL—4 Charles St., bet. Greenwich

and Seventh Aves. (242-9547). Casual. Spanish. Spcls: veal chop ala plancha, paella Valenciana, mariscada with green sauce. Res. sug. Open Mon.—Thu. 11:30 a.m.—midnight. Fri.—Sat. to 1 a.m.. Sun. 1 midnight. Also 58 E. 34th St. (689-1019). (M)

AE, CB, MC, V. RINCON DE ESPANA-226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.—Sun. noon-3. D Sun.—Thu. 5–11, Fri.—Sat. to midnight. Guitarist eve-nings. (M)

AE, CB, DC, DS, MC, V.

ROSE CAFE-24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare seared tuna with mango, tomato and green onion vinaigrette: 7 laver vegetable torte; aged charcoal grilled shell steak with garlic mashed potatoes and sauteed vegetables. Res. Sug. Open for L and D daily 11:30 a.m.-1 a.m. Br Sat.-Sun. 11:30 a.m.-3:30. (M) AE, DS, MC, V.

TIO PEPE-168 W. 4th St. (242-9338), Casual, Spanish/Mexican. Spcls: zarzuela mariscos, merluza canta-brica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thu. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. (I) AE, CB, DC, DS, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH-488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sat.-Sun. noon-4. Children's menu. (M) AE, CB, DC, MC, V.

CATERINA'S-213 E. 38th St. (922-3609). Casual. Northern Italian. Spcls: chicken primavera, doublecut veal chop with peppers and mushrooms, Norwe-gian grilled or poached salmon. Res. sug. L Mon. – Fri. noon–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to 11:30. Prix fixe D 4:30-7. Pianist Tue.-Sat. Closed Sun. (M) AE, CB, DC, MC, TM, V. CRYSTAL FOUNTAIN-Grand Hyatt, Lexington Ave.

at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Br Sun. 10:30 a.m.-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M)
AE, CB, DC, DS, MC, V.

4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.-Sat. noon 11. Private parties for 70. Closed Sun. (M)

HAROLD'S-150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional Ameri-can. Speis: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 8 a.m.-10 a.m., L. Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-3. D Sun.-Fri. 6-10, Sat. to 10. Private parties AE, CB, DC, MC, V. for 6-60. (M)

HSF-578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spels: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to 12:30 a.m. Private parties for 50. (I-M) AE, CB, DC, DS, MC, TM, V.

LA COLOMBE D'OR-134 E. 26th St. (689-0666). Casual. French Provençal. Spels: soupe de poisson, bouilla-French Provençal, Spets: soupe de potsson, ordina-baisse, confir de canard aux figues. Res. sug. L. Mon. Fri. noon-2:30. D. Mon.-Thu. 6-10:30, Fri.-Sat. to 11, Sun. 5:30-9. Private parties for 28, (M-E) AE, DC, MC, TM, V.

LA MAISON JAPONAISE-125 E. 39th St. (682-7375). Casual, French-Japanese, Spels: wasabi mignon, roasti duck maison, chicken flambe, Res. sug. L Mon.—Fri. 11:45–2:30. D Mon.—Sat. 5:30–10:30. Private parties for 25-80. Closed Sun. (M) AE, CB, DC, MC, V.

LES HALLES-411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon-3. Light menu daily 3-6. D daily 6-midnight. (M) AE, CB, DC, MC, V.

MESA GRILL-102 Fifth Ave., bet. 15th-16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pincapple-red onion relish and spicy pe-

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321 West 51st Street (between Eighth and Ninth avenues) 212-246-3023

A wonderful pre-theater lunch or dinner restaurant located in the Theater District. Nouvelle French cuisine in an elegant setting, "Worth seeking out".—Bryan Miller, New York Times. Dinner, prix fixe (§32), or à la carte, 5:30–10:30 P.M., Friday and Saturday until 11:30. All major credit cards. Reservations superstet.

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RESTAURANTS

cans; red pepper crusted tuna steak with blue corn ta-male; grilled pork tenderloin with rhubarb chutney and sweet potato tamale, Res. nec. L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-3. D Mon.-Sat. 5:30-11, Sun. 5:30-9:30. (M)

AE, DC, DS, MC, V. METROPOLIS CAFE-31 Union Sq. West. (675-2300). Dress opt, New American, Spcls; caramelized salmon with ginger chardonnay sauce, molasses marinated muscovy duck with black pepper apple cider sauce, yellowfin tuna steak in a wasabi sauce. Res. sug. L Mon.-Sat. 11:30 a.m.-4. Br Sun 11 a.m.-4. D daily 5:30-12:30 a.m. Pre-theater D 5-6:30. Ent. nightly. Private parties for 40-220. (M)

AE, DC, DS, MC, TM, V. -603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8oz. hamburger, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. 11-4. (D) AE, DC, MC, V.

NICOLA PAONE-207 E. 34th St. (889-3239). Jacket required. Italian. SpcIs: camicia da notte, tritone, con-certino, seasonal specialties. Res. sug. L Mon-Fri. noon-1:30. D Mon-Sat. 5-9:30. Private parties. Closed Sun. (M) AE, CB, DC.

PARK BISTRO-414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11, Sun. 5:30-10:30. (M)

AE, CB, DC, MC, V.

PATRIA-250 Park Avenue So., nr. 20th St. (777-6211). Casual. Spcls: Ecuadoran ceviche, cured beef role, plantain crusted halibut, sugar cane tuna. L -Fri. 12-2:45. D Mon.-Thurs. 6-11, Fri.-Sat. AF MC V 6-12 (M)

ROSSINI'S-108 E. 38th St. (683-0135). Casual. Northem Italian. Spcl: hot antipasto, chicken primavera, veal Valdostana. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4:30-midnight, Sun. 3-10. Ent. Mon.-Sat. Private parties. (M)

AE, DC, MC, TM, V. ROYAL CANADIAN PANCAKE HOUSE-180 Third Ave. at 17th St. (777-9288). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D Sun.-Wed. 7 a.m.-midnight, Thu.-Sat. to 2 a.m. (I-M)

SECRET HARBOR BISTRO-303 Lexington Ave., at 37th St., in the Shelburne Murray Hill Hotel (447-7400). Casual. Continental. Spcls: seafood and prime rib. Res. sug. B Mon.-Fri. 7 a.m.-11 a.m., Sat.-Sun. 8 a.m.-11:30 a.m. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. noon-4. D Mon.-Sat. 4-10. Private parties for 10-200, (M) AE, DC, MC, V.

TURKISH KITCHEN-386 Third Ave., bet. 27th-28th Sts. (679-1810). Casual. Turkish. Spcls: baked lamb shank wrapped with eggplant and rice pilaf, filo past-ry cheese, fried calimari with garlic sauce, steamed beef dumplings with garlic yogurt sauce. Res. sug. D daily 5:30-midnight. Ent. Wed.from 8-midnight. AE, CB, DC, MC, V.

WATER CLUB-500 E. 30th St. (683-3333). Casual. American. Spels: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon,-Sat 5:30-11, Sun. to 10. Private parties for 30-300. Pianist AE, CB, DC, MC, V. nightly. (E)

14th-42nd Streets, West Side

CAFE AMERICANSTYLE-424 Fifth Ave., bet. 38th-39th Sts., in Lord & Taylor (391-3344). Casual. American. Spels: chicken pot-pic, vegetable pasta. Open Mon.-Tuc., Fri.-Sat. 11 a.m.-5, Wed.-Thu. to 7, Sun. noon-4:30. (I) Signature Cafe: American Spcls: shrimp, pear and brie quesadilla; cobb salad; Maryland crabcakes. Open Mon.-Fri. 11 a.m.-4:30, Sat. 11-5. Closed Sun. (I) The Soup Bar: American. Scotch broth, beef and brioche sandwich. On Mon.-Sat. 11 a.m.-4. Closed Sun. (I) AE, MC, V.

CAL'S-55 W. 21st St. (929-0740). Casual, European. Spcls: rosewater-cured tuna, penne with morel arugula, grilled filet of salmon on a chestnut and butterscotch bean salad. Res. sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-midnight. (M)

AE, CB, DC, DS, MC, V.

CELLAR GRILL-131 W. 34th St., in Macy's lower level (695-4400), ext. 2699). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (1)

DA UMBERTO-107 W. 17th St. (989-0303). Casual. Italian. Spels: orechio d'elfante, pollo diavolo Fiorentina, germano alla Mona Lisa. Res. nec. L. Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (E) AE.

L'ACAJOU-53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cer-velles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. (M) AE, CB, DC, MC, V.

MAN RAY-169 Eighth Ave., at 19th St. (627-4220). Casual. Contemporary American. Spcls: seared rare tuna with julienne vegetables and light garlic sauce, grilled filet mignon with wild mushrooms, two potato gratin and charon sauce. Res. sug. L Mon.-Fri. on-3. Br Sat.-Sun. 11 a.m.-3:30. D Mon.-Sun. 5:30-11, Fri.-Sat. to 12:30 a.m. Pre-theater 5-7. (I) AE, DC, MC, V.

METRONOME-915 Broadway at 21st St. (505-74(0). Casual. New American. Spcls: Rack of lamb with mustard crust and balsamic sauce, oso bucco of monkfish with tomato-tyme infusion, pepper crusted tuna frisse, rose napoleon, orange blossom sorbet. Res. sug.L Mon.-Sat. 11 a.m.-4 D Mon.-Sat. 6-midnight. Live jazz Thurs.-Sat. Privatre parties 20-900.(M) AE, CB, DC, MC, V.

SIMPLY PASTA-120 W. 41st St. (391-(805), Casual. Northern Italian. Spels: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and yeal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.-Fri. 11 a.m.-9, Sat. 5-8. Private parties for 150 Closed Sun. (I) AE, DC, DS, MC, V.

SPIRIT OF NEW YORK-Pier 62, North River, W. 23rd St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at noon. Sat.-Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. (E) AE, MC, V.

37TH STREET HIDEAWAY-32 W. 37th St. (947-8940). Dress opt. Continental, Spcls: medallions of filet mignon marsala, veal chop bolognese, seafood mar-chiare, Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 4:30-11, Fri.-Sat. to midnight. Pre-theater D 4:30-6:30. Dancing Mon.—Sat. from 7. Private parties. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

T-REX RESTAURANT AND BAR-358 W. 23rd St. (620-4620). Casual. New American. Spcls: grilled organic free range chicken breasts on crispy wasabi noodles, Icelandic salmon with toasted basmati-ginger crust, black linguini and sauteed shrimp in tomato ginger sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Tuc. 4-midnight, Wed.—Sat. to 1 a.m. Bar till 2 a.m. Private parties for WORLD YACHT-Pier 81, W. 41st St. and the Hudson

River (630-8100). Jacket required. American/-Continental. Spcls: filet mignon bordelaise, roasted chicken breast with olives, sauteed filet scrod with Riviera sauce. Res. nec. L cruise sails Mon.-Sat. from noon-2. Br Sun. from 12:30-3:30. D cruise sails nightly from 7-10. Private parties for 2-400. Danc-AE, MC, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL-1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5t14). Dress opt. American grill. Spels: carpaccio of venson with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice cruss with wild berry sauce. "Seafood Extravaganza" buffet Fri. evc. Res. sug. B daily 7 a.m.-11 a.m. L daily noon-2. Champagne and lobster buffet Br. Sun. 11:30 a.m.-3. D daily 6-10:30. Piano bar 5:30-1 a.m. AE, CB, DC, DS, MC, V.

THE BARCLAY RESTAURANT & TERRACE-111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: Lobster ravioli with shrimp and chives, grilled lemon pepper shrimp and scalops on papaya salsa, broiled dover sole with swiss chard and olives. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Jazz Br Sun. 11:30 a.m.-3. Ent. nightly 5:30-11:30.Private parties for 50-0200pp(ME) AE, CB, DC, MC, V.

RESTAURANTS

CITY BAKERY-550 Madison Ave., bet. 55th-56th Sts., in the Sony Plaza (833-8020). Casual. American. Spcls: soup, salads, desserts, coffee bar. Open for B and L Mon.-Sat. 8 a.m.-6. Closed Sun. Also 22nd E. 17th St. (366-1414). L and D Mon.-Sat. 7:30 a.m.-6. Closed Sun.(I) AE, MC, V.

COLDWATERS-988 Second Ave., bet. 52nd-53rd Sts. (888-2122). Casual. American-seafood. Spcls: 11/4-lb. lobster, Alaskan steamed or broiled crab legs, 16-oz. honeless shell steak Caiun catfish Res. for 6 or more Br/L daily 11 a.m.-4. D daily 4-3 a.m.Private parties for 15-75. Ent. nightly. (I-M)

AE, CB, DC, MC, V. COLORS-237 Park Ave., at 46th St. (661-2000). Dress

opt. Contemporary American. Spels: lobster and tiger shrimp salad with celery root and salsify with herb oils, squab with foie gras and black truffles, Maine halibut with trumpet mushrooms and fingerling potatoes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Private parties for 20-500. Pianist Tue.-Sat. Closed Sun. (E) AE, CB, DC, MC, TM, V.

DRAKE HOTEL-440 Park Ave., at 56th St. (421-0900). Cafe Suisse: Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5. Sun. noon-5. D daily 5:30-11. (M) Drake Bar: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m. Sat. to 1:30 a.m. Ent. nightly. (M)

AE, CB, DC, MC, V. FOUR SEASONS-99 E. 52nd St. (754-9494). Pool Room: Formal. American-contemporary. L Mon.-Fri. noon-2:15. D Mon.-Fri. 5-9, Sat. till 11:15. Complete pre-theater D Mon.-Sat. 5-6:15; after-the-ater D Sat. 10-11:15. Res. nec. Closed Sun. (E) Grill Room: Formal. American. L Mon.-Fri. noon-2. D Mon.-Fri. 5-9, Sat. till 10:30. Res. nec. Prix fixe menu. Reduced-rate parking from 5, free after 9:30. Private parties 15-150. Closed Sun. (E)

AE, CB, DC, DS, MC, V. GIAMBELLI SOTH RISTORANTE-46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcls: imported scampi, veal silvano, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Private party rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL MEHESTRELLO-14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon,-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

LA COTE BASQUE-5 E. 55th St. (688-6525). Formal. French. Spels: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. 1 Mon -Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LELLO RISTORANTE-65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.– Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. (M-E) AE, CB, DC, DS, MC, V.

LESPINASSE-2 E. 55th St., in the St. Regis Hotel (753-4500). Formal. French-oriental. Spcls: fricassee of mushroom with rosemary and shallot risotto, casoulette of roasted sweetbread nugget and a truffle juice madiera sauce, bouillon of capon flavored with winter savory and lotus seeds. Res. nec. B daily 7 a.m.-10:30 a.m. L daily noon-2. D daily 6-10. (E) AE, CB, DC, MC, V.

LE TRIANON-455 Madison Ave., at 50th St. in the New York Palace (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on caesar salad, fruitti di mare, grilled salmon fillet with wilted romaine chive oil, Res. sug. B daily 7 a.m.-11 a.m. L. Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30 a.m.-2:30. D daily 5-midnight. (M)

AE, CB, DC, MC, V.

OCEANA-55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis, L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Free D parking. Closed Sun.
(E) AE, CB, DC, DS, MC, V.

THE REHDEZ-VOUS-21 E. 52nd St. (753-5970). Casual. French bistro. Spcls: bouillabaisse provencal, mixed grill, herb grilled shrimp. Res. sug. B daily 6:30 a.m-

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RESTAURANTS

noon. L Mon.-Sat. noon-5. Br Sun. noon-3:30. D daily 5-midnight. Ent. Mon.-Fri. 6-8. (M)

AE. CB. DC. MC. V.

ROYAL CANADIAN PANCAKE HOUSE-1004 Second oral Landwish Pantane muse—1004 Second Ave., at 53rd St. (980-4131). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup sandwiches, steak au poivre. No res. B, L and D. Sun.—Wed. 7 a.m.—midnight, Thu.—Sat. to 2 a.m. (f-

SAN MARTIN'S-143 E. 49th St. (832-9270). Dress opt. Northern Italian. Spcls: radiotore al pesto, pesce spada al pepe roso, salmon con grand marnier sauce. Res. sug. L and D Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. (M) AE, DC, DS, MC, TM, V.

SHELTON GRILL-525 Lexington Ave., bet. 48th-49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of yeal with champagne and caviar sauce, menanous or vea wau-peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun-noon–2:30. L daily noon–2:30. D daily 5:30–10. (M) AE, CB, DC, DS, MC, V.

SHINBASHI-AN-141 E. 48th St. (752-0505). Dress opt. Japanese, Tatami and Western seating. Spels: sushi, sashimi and teriyaki-tempura, Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D daily 5:30-10. Pre-theatre shabu shabu or sukiyaki D from 5:30-6:60. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY-Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res, sug. Open Mon.-fri. noon-mid-night, Sat.-Sun. 5-midnight. (M-E) AE, CB, DC, DS, MC, V.

SUSHISAY-38 E. 51st St. (755-1780). Casual. Japanese. Spcls: sushi and sashimi only. Res. nec. L Mon.-Fri. noon-2:15. D Mon.-Fri. 5:30-10:15, Sat. 5-9:30. Pri-

vate tatami room for 10. Closed Sun. (E) AE, DC, MC, V.

TATOU-151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spels: house made crab ravioli with smoky tomato sauce, oven baked sea bass with "potato scales" and oyster sauce, apple upside down cake with maple walnut ice cream. Res. noc. L Mon-Fri. noon-3. D Mon.—Sat. 5:30–11:30. Pre-theater D Mon.-Sat. 5:30-6:30. Jazz and blues nightly, Dancing after midnight Tue.-Sat. Closed Sun. (E) AE, CB, DC, DS, MC, TM, V.

TROPICA—200 Park Ave., in the Met Life Bldg. (867-6767). Casual. Scafood. Spcls: roast cod with couscous in sake black bean sauce, seared marinated tuna loin, barbecued shrimp with szechuan peppercorns in sugar cane lime sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Bar Mon.-Fri. 11:30 a.m.-11. Free D parking. Closed Sat.-Sun. (M)

WALDORF-ASTORIA-301 Park Ave., bet. 49th-50th Sts. (355-3000). Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30, Sun to midnight. (M) Peacock Alley Restaurant and Coektail Lounge: Jacket required. French proven-cal. 5/17-21: Moet & Chandon special champagne Cal. 5/17–21: Moet & Chandon special champagne dinner. Res. sug. B Mon.–Fri. 6:30 a.m., 10:30 a.m., Sat. 7:30 a.m., 10:30 a.m., Sun. 8 a.m.–10 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11:30 a.m.–2:30. D Mon.-Sat. 5:30-10:30. Ent. Cole Porter's own pi Sun.-Thu. 8-1 a.m., Fri.-Sat. 9-1 a.m. (M-E) The Waldorf Cocktail Terrace: Cocktails, champagne and caviar bar 4:30-1 a.m. Ent. nightly. Oscar's: C ual dining and snacks. B Mon.-Sat 7 a.m.-11:30 a.m., Sun to noon, L Mon.-Sat, 11:30 a.m.-3. Sun. noon-5. D Mon.-Sat. 5-9:30. Sun. to 11:45. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1-2:30 a.m. AE, CB, DC, DS, MC, V.

ZEPHYR GRILL-1 Mitchell Pl., at 49th St and First Ave., in the Beekman Tower, (223-4200), Casual Contemporary American. Spcls: salmon au poivre, hanger steak with chipolta sauce, tuna steak with corn salsa, Maine crab cakes. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11 a.m.-3. D Mon.-Sat. 5:30-10, Sun. 5-9. Private parties for 10-150. (M) AE DC MC V

43rd-56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Penin-sula. (247-2200). Formal. Contemporary American. Spcls: smoked salmon and salmon tartare cannoli

with whipped ginger mascarpone; goat cheese and potato terrine with NY state mesclun, tomato and black olive oils; grilled lamb chop and loin with artichokes, asiago ravioli and yellow tomato broth. Res. Br Sun. 11:30 a.m.-2:30. D Tue.-Sat. 6-10. (M) Le Bistro d'Adrienne: Casual. French. Spels: crisp shrimp salad with mango relish citrus and mint dressing; penne with goat cheese, portabello mushrooms and leek broth; grilled chicken with basmati rice and lemon rosemary vinaigrette. L. Mon.-Fri. noon-2:30. D daily 6-10. (M) AE, CB, DC, DS, MC, V.

ALGONQUIN-59 W. 44th St. (840-6800). Oak Room and Rose Room: Jacket required. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-midnight, Sun. 6-11. Br Sun, noon-2:1S. Late S buffet Fri.-Sat. 9:30midnight. Free D parking S:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE-Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, T-bone steaks, charred north Atlantic salmon, Baltimore crabcakes. Res. sug. B Mon.-Fri. 7:30– 10:30, Sat from 9. Br Sat.-Sun. 11 a.m.-3:30. L Mon.-Fri. 11 a.m.-3:45. D daily 5–11. Free parking AE, DC, MC. V. with D after 5. (M)

BARBETTA-321 W. 46th St. (246-9171). Jacket re-quired. Northem Italian. Spcls: field salad Piemontese, risotto alla Piemontese, roast rack of veal. Res nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight Complete pre-theater D 5:30-7. Private rooms. Dancing Thu.-Sat. from 8:1S. Closed Sun. (M-E) AE, CB, DC, DS, MC, TM, V.

-863 Ninth Ave., at 56th St. (246-6773). Casu al. Northern Italian. Spcls: veal chop, pasta, seafood. Res. sug. L and D Mon.-Thu. 11:30 a.m.-11, Fri. to midnight, Sat. 3:30-midnight. Free parking from 4 Closed Sun. (M) AE, DC, DS, MC, V Closed Sun. (M)

BROADWAY MUSEUM CAFE-1568 Broadway, at 47th St., in the Embassy Suites Hotel, 5th floor (768-S326). Casual. American. Spcls: roast boneless duck with kiwi and grand mamier, rack of lamb, poached salmon. Res. sug. L daily 11 a.m.-2. D daily 5-11 Pre-theater D daily 5-7. Private parties for 10-17S.

(M) AE, DC, MC, TM, V.

CABANA CARIOCA-123 W. 45th St. (581-8088). Casual. Brazilian. Spcls: shrimp paulista, feijoda, mariscada. Res. for 4 or more. L daily noon-3. D daily 3-11. Private parties for 50. (M)

AE, CB, DC, DS, MC, V CHARLOTTE-14S W. 44th St., in the Hotel Macklowe (789-7508). Casual. American. Spcls: butternut squash and apple soup; halibut with red wine sauce and chanterelles; risotto with spinach and fresh carrot juice; loin of lamb with creamy polenta. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat.-Sun. 7 a.m.-noon. L Mon.-Fri. 11:30 a.m.-3, Sat.-Sun. noon-2. D daily S:15-10. Pre-theater D S:15-7. (M-E)

AE, DC, MC, V. CITE-120 W. S1st St. (956-7100/7262). Casual. Frenchsteakhouse. Spcls: steak frites, salmon steak with to-mato marmalade and grilled asparagus, barbecued rack of lamb with mushroom quinoa. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. from S. Private parties for 30-40. Free D park-ing. (M-E) AE, CB, DC, DS, MC, V.

DANNY'S GRAND SEA PALACE-346 W. 46th St. (265 8133). Casual. Thai-continental-seafood. Spcls: Alaskan king crab legs, chicken gai yang, baked seabass in banana leaf, roasted duck Thai curry, shrimp Bang-kok, Pad Thai. Res. sug. L Wed., Sat.-Sun. 11:45-

3:30. D daily 4-midnight. Ent. (M)
AE, CB, DC, DS, MC, V. DISH OF SALT—133 W. 47th St. (921-4242). Dress opt. Cantonese-Hong Kong style. Spels: Peking duck (no advance notice), steak kew, seafood king in the bas-ket. Res. nec. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4midnight. Private parties for 50-400. Pianist Mos Sat. Closed Sun. (M) AE, DC, MC, V AE, DC, MC, V.,

DORSET-30 W. 54th St. (247-7300). Dorset Room: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) Bar Cafe: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

ELLEN'S STARDUST DINER-1377 Avenue of the Americas, at 56th St. (307-7575). Casual. American. Spcls: meatloaf and mashed potatoes, chicken pot-pic,

T-bird salad. B, L, D Mon.-Thu. 7:30 a.m.-11:30. Fri.-Sat. to 12:30 a.m., Sun. 8 a.m.-11. Br Sun. noon-4. (I)

AE, MC, V.

HALCYON—151 W. 54th St., in the Rihga Royal Ho-tel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted com, pan seared red snapper with glazed leeks and red wine vinegar. Res. B daily 6:30 a.m.-11:30 a.m. L daily 11:30 a.m.- D daily 5:30-11. Late supper and pastries till 2 a.m.
 Private parties for 150-300. Pianist nightly. Free park-AE, CB, DC, MC, TM, V.

ing. (E) KOYOTE KATE'S-307 W. 47th St. (956-1091). Casual. Southwestern. Spcls: Gulf Coast salad, linguini with scallop and shrimp in a vodka sauce, honey cured ribs. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-7. D Mon.-Sat. 3-11. Ent. Fri.-Sun. (M)

AE, DS, MC, V. LA BONNE SOUPE-48 W. S5th St. (586-7650). Casual. French bistro. Spcls: Steak au poivre, chicken with shallots and white wine, grilled fresh fish, onion soup, mushroom and barley soup, omlettes, fondues, quiche, croque monseur, salade Nicoise, chocolate mousse. Open daily 11:30 a.m.—midnight. Br Sun. 11:30 a.m.—3:30. Private parties for 15—60. (I–M) AE, MC, V.

LANGAN'S-150 W. 47th St. (869-S482). Dress opt American. Spcls: rack of lamb provencale, Maryland crabcakes, New York sirloin steak. Res. sug. L. Mon,—Sat. 11:30 a.m.—4. Dr Sun. 11:30 a.m.—4. D daily 4-midnight. Pre-theatre D daily 4-7:30. Live piano music Fri.-Sat. from 10:30.(M)

AE, CB, DC, MC, V. LA RESERVE-4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mush-rooms, salmon and sole mousse, médaillons of veal

with leek sauce, lobster in a pastry shell. Res. nec. L. Mon.-Sat. noon-2:30. D Mon.-Sat. S:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) AE, DC, MC, V. LA RIVISTA-313 W. 46th St. (245-1707). Casual. Ital-

ian. Spcls: garganelli alla romagnola, costolette alla L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M)

AE, DC, MC, V. LATTANZI-361 W. 46th St. (315-0980). Dress opt. Ital-

ian (Rome). Spcls: carciofi alla giudia, risotto al Barolo, vellutata di ceci al rosmarino, zuppa di pesce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE. LA VERANDA-163 W. 47th St. (391-0905). Casual.

Nouvelle Italian. Spelis stuffed breast of capon, scam-pi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun. noon-3. D daily 5-midnight. Pre-theater 1) 5-8. Private parties for 10-200. Free D parking from 5-1 a.m. (M) AE, CB, DC, MC, TM, V.

LE BERNARDIN-155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, herbed crab ravioli in a tarragon burter, roast monkfish with savoy cabbage, Chinese spiced red snapper with port sauce. Res. nec. L Mon.-Fri. noon-2:15. D Mon.-Thu. 6-10:30, Fri.-Sat. S:30-11:00. Private parties for 24. Closed Sun. (E) AE, DC, MC, V. Closed Sun. (E)

LE PATIO-119 W. 56th St., in the Parker Meridien (245-5000), Casual, French-American, Light L Mon.-Fri. noon-2:30. Buffet L Sat. noon-2:30. Jazz Br Sun. AE, CB, DC, DS, MC, V. noon-2:30. (M)

L'ERMITAGE-40 W. S6th St. (581-0777). Dress op European. Spels: foic gras parfait with truffles, grilled sea bass with citrus, orange tart L'Ermitage. Res. sug. L Mon.-Sat. noon-4. D Mon.-Thu. 5-10, Fri.-Sat. till 11:30. Pre-theater D 5-7. Private parties for 50. AE, MC, V. Music nightly. (M-E) LES PYRENEES-251 W. 51st St. (246-0044; 246-0373).

Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-10. Spec. pre-theater 1) 5-9. Reduced rate parking after S. Private parties for 10–250. (M)

AE, CB, DC, DS, MC, V.

MARRIOTT MARQUIS-1535 Broadway, at 45th St. (704-8900), J.W.'s Steak House: Casual. American. Res. sug. D Mon.-Sat. S:30-10, Prix fixe D Mon.-Sat. 5:30-7:30. Closed Sun. (M) The View: Formal. International. Res. sug. Br Sun. 10:30 a.m.-2:30. 12 Sun.-Thu. S:30-11, Fri.-Sat. 5-midnight. (E) AE, CB, DC, DS, MC, V.

RESTAURANTS MEXICAN

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MEDICI 56-25 W. 56th St. (767-1234). Casual. Mediterranean. Spcls: parfait of scafood with marinated baby tomatoes, sauteed spiced wild mushrooms with sundried tomatoes and marsala cream sauce, baby snapper stuffed with seafood and warm ratatouille Res. sug. L Mon.-Fri. 11:45 a.m.-3. Br Sun. noon-3 D Mon.—Thu. 5–10:45, Sat. 8–12:30 a.m., Sun. 5–10. Pianist nightly. (E) AE, CB, DC, DS, MC, V. PATSY'S-236 W. 56th St. (247-3491/3492). Casual.

Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.-Thu. noon-10:45, Fri.-Sat. to 11:45. Pre-theater D 5-7:30 AE, CB, DC, DS, MC, V. PIERRE AU TUNNEL-250 W. 47th St. (575-1220). Cas-

ual. French. Spels: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

RAINBOW ROOM-GE Building, 30 Rockefeller PL (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, roast rack of lamb, baked Alaska Res nec D Tue -Thu 5: VI-1 a m Fri -Sat to 2 a.m., Sun. 6-11. Pre-theater D 5:30-6:15. Dancing, Private parties 10-1000, Closed Mon. (E) The Rainbow Promenade: Jacket required. 'Little Meals' and cocktails. Spels: crisp fried calamari with two sauces, salmon cured New York style on flat bread, cheddarburger and fresh cut fries. Open Mon-Fri. 3-1 a.m., Sat. 4-2 a.m., Sun. noon-11. Br Sun noon-2:30. (I-M) AE, DC, MC, V.

RENE PUIOL-321 W. 51st St. (246-3023). Casual. French. Spcls: sliced sea scallops on a bed of provencal vegetables, broiled filet mignon with bearnaise sauce melting chocolate cake. Res. nec. L. Mon.-Sat. noon- D Mon.-Thu. 5-10:30. Fri.-Sat. to 11:30. Complete L and D. Closed Sun. and holidays. (M)

AE, DC, MC, V. RESTAURANT RAPHAEL-33 W. 54th St. (582-8993). Dress opt. French-contemporary. Spcls: confit of eggplant and lamb with warm goat cheese, tuna steak with crisp potatoes and grey peppercorns, risotto with braised yeal perfumed with star anise and cilantro. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-9:30, Sat to 10:30. Closed Sun. (E)

RUTH'S CHRIS STEAK HOUSE-148 W. 51st St. (245-9600). Dress opt. American. Spcls: T-bone, porter-house (for 2, 3 or 4), shrimp remoulade. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 4-midnight, Sun. 4-10. Private parties for 60-80. (E)

AF. DC. MC. V. SAMPLINGS-1605 Broadway, at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.-3. D daily 5-midnight. Pianist nightly from 6:30. (M)

AE, CB, DC, DS, MC, V.

THE SEA GRILL-Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Baltimore crabcakes, seafood chowder, seasonal grilled fish, pastas. Res. sug. L Mon.-Fri. 11:45 a.m.-2:45. D Mon.-Sat. 5-10. Discount parking with D after 5. AE, DC, MC, V. Closed Sun. (E)

STAGE DELICATESSEN-834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) AE, MC, V.

TEN KAI-20 W. 56th St. (956-0127). Casual. Japanese. Spcls: kai sei, sushi, sashimi. Res. sug. L Mon.-Fri. 11:45 a.m.-2:30. D daily 5:30-10. Private parties for 4-30. (E) AE, CB, DC, MC, V.

TOP OF THE SIXES-666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spels: prime rib, duck with apple glaze, Cajun tuna Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sup. (MaF) AE, CB, DC, MC, V.

TRIONFO-224 W. 51st St. (262-6660). Casual. Italian-Tuscan. Spels: fettuccine fabrizio, agrodolce, gamberoni aromatizzati. Res. nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-11:30, Sat. 4:30-11:30. Private parties for 22. Closed Sun. (M-E) AE, DC, MC, V.

'21' CLUB-21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad. "21" hamburger. Res. nec. L Mon.—Sat. noon—3. D
Mon.—Sat. 6-midnight. Private parties for 10-500.
Closed Sun. (E)

AE, CB, DC, MC, V. VICTOR'S CAFE 52-236 W. 52nd St. (586-7714), Casual. Cuban/Caribbean. Spcls: stone crabs. roast suckling pig, paella, black bean soup. Res. sug. Open idnight. Tapas bar. P mist nigh vate parties. (M) AE, CB, DC, MC, TM, V.

57th-60th Streets

CAFE BOTANICA-160 Central Park South, in the Essex House Hotel (484-5120). Casual. American contemporary. Spcls: grilled salmon with green lentils and sorrel sauce, sauteed jumbo shrimp and radicchio risotto, roasted rack of lamb with eggplant gratin. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon-2:30. Br Sun. noon-2:30. D daily 5:30-10:30. S daily 10:30-midnight. Pre-fixe L. Pre-theater D 5:30-7. (E) AE, CB, DC, MC, V.

CAVIARTERIA-502 Park Ave. nr. 59th St. (759-7410) Casual, Spels: American and Russian caviar served on blini, Gravlax, smoked wild boar, foie Gras. Mon.-Thurs. 9 a.m.-8, Fri.-Sat. 9a.m.-9, Sun. 11a.m.-AE, MC, V.

DAWAT-210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. (M) AE, CB, DC, MC, TM, V.

FANTINO-112 Central Park S., in the Ritz-Carlton Hotel (664-7700). Dress opt. Northern Italian. Spels: carnaroli rice and black truffle with fondue of sweet Novara gorgonzola, panzerotti filled with spring vegetables and Piemonte Robiola cheese, tart of lobster with Barolo wine and Castelluccio lentils. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun. 7:30 a.m.-11 a.m. Pre-theater D Mon.-Sat. 5:30-7. D Mon.-Sat. 7-11. Cocktails 4-1 a.m. (E) AE, CB, DC, MC, V

GAUGUIN-The Plaza Hotel 5th Ave. at Central Park West (319-0404) Jackets Required Tropical Asian. Spcls: Traditional pupu platter (spare ribs, shrimp and scallop toast and duck pancakes); grilled Shanghai lobster with black bean butter sauce Yeng Chow couscous; water chestnut crusted sea bass sauteed with Hunan vegetable sauce. Res. sug. D Tues.-Sat. 5-11. Dancing Tues. Thurs. 11 on. Prix fixe 5:30-7:30 \$25, 7:30 on \$32.50. (E) AE, CB, DC, MC, V.

LE BAR BAT-311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spcis: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with arugula and basil oil. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-midnight, Sun. 4:30-11. Cocktails till 4 a.m. Dancing nightly. (M) AE, CB, DC, DS, MC, V.

LE TRAIN BLEU-1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. American. Spels: grilled tuna, prime steaks, lamb chops. Res. sug. Br Mon .-Sat. 11 a.m.-noon. L Mon.-Sat. noon-3. D Thu. 5:30-7:30. Afternoon tea and cocktails Mon.-Fri. 3-5:30. Closed Sun. (M) AE, DC, MC, V.

LE VEAU D'OR-129 E. 60th St. (838-8133). Dress opt French. Spcl: steak frites, tripc, grenouilles proven-cale, rack of lamb. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10:15. Complete L and D. Closed AE, DS, MC, V.

LES CELEBRITES-160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spels: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.-Sat. 6-10:30. Private parties for 12. Closed Sun. and Mon. (E) AE, CB, DC, DS, MC, V.

THE MANHATTAN OCEAN CLUB-57 W. 58th St. (371-7777). Dress opt. Scafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, tuna with grapefruit and deep fried leeks. Open Mon.-Fri. nidnight, Sat.-Sun. 5-midnight. Private p AE, CB, DC, DS, MC, V. ties for 125. (E)

PETROSSIAN-182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar: fricassee of Maine lobster: roasted breast of duck with soft white wheatberries, tart apples and cinnamon roasted pecans; Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3. Br Sat.-Sun. 11:30 a.m.-3. D Mon.-Sat. 5:30-11:30, Sun. to 10, Pre-theater D 5:30-7:30, Posttheater D 10:30-midnight. (E)

AE, CB, DC, MC, V.

PLAZA HOTEL-Fifth Ave. and 59th St. (759-3000) Edwardian Room: Formal. Continental. Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11-2:30. D Tue.-Thu., Sun. 5:30-10, Fri.-Sat. to 10:30. Pre-theater D Tue.-Sat. 5:30-6:30. Pianist Tuc.-Sat. (M-E) Oak Room: Formal. D daily 5:30-11. Pre-theater D Mon.-Fri. 5:30-7:30. Oak Bar: Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 2 a.m. Oyster Bar: Casual. Scafood. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. from noon. (M-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Fri. 7 a.m.-10:45 a.m., Sat. from 8 a.m. L Mon.-Sat. noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon.-Sat. 3:45-6, Sun. from 4. Supper: Mon.-Sat. 6-midnight, Sun. to 11. (E)
AE, CB, DC, DS, MC, V.

RUMPELMAYER'S-50 Central Park South, in the St. Moritz Hotel (755-58(X)), Casual, American, Spels: old-fashioned ice cream soda and sundaes, chicken t-pie, steaks and chops. Children's menu. B, L and D daily 7 a.m.-12:30 a.m. Pre-theater D 5-7. (M)

SERENDIPITY 3-225 East 60th St. (838-3531). Casual. American. Spels: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res sug. L and D Mon.-Thu. 11:30 a.m.-12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (I)

AE, CB, DC, DS, MC, TM, V.

AE, CB, DC, DS, MC, V.

Above 60th Street, East Side

THE BOAT HOUSE CAFE-Central Park, nr. 72nd St and Fifth Ave. (517-2233). Casual. Contemporary/ eclectic. Spels: crabcakes, risotto, goat cheese salad, homemade breads and desserts. Res. sug. L. Mon.-Fri. 11:30 a.m.-5. Br Sat.-Sun. 11 a.m.-5. D Sun.-Thu. 5-10, Fri.-Sat. to 11. Private parties for 25-100. Free trolley bus for the Boat House from E. 72nd St entrances from 7-midnight. (M) AE, MC, TM, V.

BOSCO-1049 Lexington Ave., bet. 74th-75th Sts. (535-8400). Casual Italian. Spcls: antipasto alla Bosco, homemade pasta roll with ricotta and spinach in tomato sauce, veal scallopine alla Bosco. Res. sug. L daily 11:30 a.m.-4. D daily 5-11. Private parties for 45. (M) AE, CB, DC, DS, MC, TM, V.

CAFE CROCODILE-354 E. 74th St. (249-6619). Casual Mediterranean bistro. Spels: carré d'agneau Méditerrance, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.-Sat. 5:30-11. Prix fixe menu. Private parties for 16-24. Closed Sun. (M)

CAFE NOSIDAM-768 Madison Ave., bet. 65th-66th Sts. (717-5633). Casual. Italian-American. Spcls: lobster ravioli, double-cut veal chop with wild mushrooms, mixed seafood in tomato basil sauce. Res. sug, L. Mon.-Sat. 11:30 a.m.-5. Br Sun. noon-3. D Mon.—Sat. 5—midnight, Sun. to 11. After-theater prix fixe D. (M)

AE, MC, V.

CAFE PIERRE-The Pierre, 2 E. 61st St. (940-8185). Formal. Contemporary Continental. Spcls: fricassec of wild mushrooms, asparagus, and ricotta gnocchi; black bass filet served in artichoke broth; roast baby chicken with sauteed cepes, green beans and finger-ling potatoes. Res. sug. B daily 7 a.m.-10:30. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. The Rotunda: English aft tea daily 3-5:30. (E) AE, CB, DC, MC, V.

CAMPAGNOLA-1382 First Ave., at 74th St. (861-1102). Dress opt. Italian. Spcls: antipasto, ravioli porcini, grilled double-cut veal chop. Res. nec. L Mo Fri. noon-3. D Tue.-Sat. 5-midnig 5-midnight, Sun.-Mon. 5-11. Pianist nightly. (M)
AE, CB, DC, DS, MC, V.

CARLYLE HOTEL-76th St. and Madison Ave. (744-1600). Café Carlyle: Dress opt. Buffet Br Sun. noon-3. D Tuc.-Sat. 6-11. Carlyle Restaurant: For-

mal. French. B Mon.-Sat. 7 a.m.-10;30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E). Bernelmans Bar: Cocktails daily noon-1 a.m. Gallery: Tca daily 3-5:30. AE, CB, DC, MC, V.

- DEMARCHELIER-50 E. 86th St. (249-6300). Casual. French. Spcls: fillet of Dover sole, pepper steak, grilled salmon with white wine sauce. Br Sun. noon-4. D daily 4-midnight. (M) AE, MC, V.
- FIRST WOK-1384 First Ave., at 74th St. (772-2435). Casual, Chinese, Spels: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Mon.-Thu. 4-11, Fri. to midnight, Sat. to 12:30 a.m., Sun. 1-11. (I-M)
- GIRASOLE-151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 35. (M)
- JOJO-160 E. 64th St. (223-5656). Dress opt. French. Spels: goat cheese and potato terrine with arugula juice, duck breast with spring roll and tamarind vinaigrette, warm chocolate Valrhona cake with vanilla ice cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-11, Fri.-Sat. to 11:30. Private parties for 28. Closed Sun. (M-E) AE, MC, V.
- LETIZIA-1352 First Ave., bet. 72nd-73rd Sts. (517-2244). Dress opt. Italian. Spels: mezzaluna pasta stuffed with broccoli rape and shrimp, pheasant with wild mushrooms and truffles in a pastry crust, red snapper with vegetables in parchment. Open for L and D Sun.-Thu. noon-midnight, Fri.-Sat. to 1 a.m. Private parties for 80-100. Pianist nightby (M.F) AE, CB, DC, DS, MC, V.
- MAD HATTER-1485 Second Ave., bet. 77th-78th Sts. (628-4917). Casual. American-pub. Spcls: Cajun chicken salad, Caribbean beef kebabs, black angus steak. L. Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11 a.m.-4. D Sun.-Thu. 4-1:30 a.m., Fri.-Sat. to 3 a.m. Private parties for 50-60. (M) AE, MC, TM, V.
- MARK'S-25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: House smoked salmon. Maine lobster on sweet potato puree, honey glazed roast rack of lamb. Res. sug. B daily 6:30 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-2:30. Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 2:30-5:30. D daily 6:30-10:30. Banquets for 25-200. (E) AE, CB, DC, MC, V.
- MULHOLLAND DRIVE CAFE-1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pic, sauteed crab cakes, chicken piccata. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11, (M) AE, DC, MC, V.
- RUMBLES—1622 Third Ave., at 91st St. (427-4355).
 Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with lantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. 11 a.m.-4. Also 603 Second Ave., at 33rd St. (889-0750). (I) AF. MC. V
- NINE NINETY FIVE FIFTH-995 Fifth Ave., at 81st St., in the Stanhope Hotel (288-5800). Casual. Continental. Spels: confit of free range chicken with rosemary and pommery pasta, seared sashimi tuna en papillote with seaweed salad and ginger remoulade, blackened fillet of red fish with squid ink vegetable risotto and frizzled leeks. Res. sug. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. to 10 a.m. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30 a.m.-2:30. D daily 6-10:30. Dinner-dance every Fri.-Sat. 8-midnight. (E) AE, CB, DC, MC. V.
- MINO'S-1354 First Ave., bet. 72nd-73rd Sts. (988-(0002). Casual. Italian. Spels: tortini di mozzarella alla Romana, spaghetti poveraccio, combinazione alla griglia Italiana. Res. sug. L daily noon-5. D Mon.-Thu. 5-11, Fri.-Sat. to midnight, Sun. 5-10. Jazz pianist Tue.-Sat. 8:30-12:30 a.m. (M) AE, DC, DS, MC, V.
- PARK AVENUE CAFE-63rd St. at Park Ave. (644-1900). Casual. American. Spels: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. Br Sun. 11 a.m.-2. D Mon.-Sat. 5:30-10:45, Sun. 4:30-9:30. Private parties for 30-80.(E) AE, DC, DS, MC, V.
- THE POLO-840 Madison Ave., at 69th St. (439-4835). Casual. Contemporary American. Spels: steamed Maine crab ravioli served in a tomato consonime with zucchini, yellowfin tuna sashimi with caperberries, lemon and panzanella, seared spice crusted tuna with

- swiss chard and haricot vert in a lemon coulis. Res. sug. B daily 7 a.m.-10 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 6-10. Private parties for 10-40. (E) AE, CB, DC, MC, V.
- POST HOUSE-28 E. 63rd St. in the Lowell Hotel (935-2888). Dress opt. American. Spels: prime filet mignon, cajun rib steak, crab cakes, fresh scafood. Res. sug. L Mon.-Fri. noon-4:30. D daily 5 night (E) AE, CB, DC, DS, MC, V.
- REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). 540 Park: Jacket required. American. Spcls: red snapper napolean with shoestring potato and onion tomato salad, roast peppered tuna with scallion mashed potatoes and spinach lemon-apricot crust, roast free range chicken with provencal herb sauce. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noondaily 6-10. Br Sun. noon-3. Guitarist Fri.-Sat. from 6-10. (M) AE, CB, DC, MC, V.
- ROYAL CANADIAN PANCAKE HOUSE—2286 Broadway at 82nd St. (873-6052). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, saudwiches, steak au poivre. No res. B, L and D Sun.-Wed. 7 a.m.-midnight, Thu.-Sat. to 2 a.m. (I-M) MC. TM. V.
- SEL & POIVRE-853 Lexington Ave., bet. 64th-65th Sts. (517-5780). Casual. French-American. Spels: steak au poivre, roasted duck with brandied berries Moroccan couscous (Fri.-Sat. only). Res. sug. L daily noon-5. Br Sun noon-4. D daily 5-11. (M) AE, CB, DC, MC, V.
- SIGN OF THE DOVE-1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spels: butternut squash ravioli, ricotta, parmesan and sage butter; pan-seared tuna in a green curry broth, oriental greens and dried shiitakes; venison loin with prunes and apples, parsnip purce and red wine sauce. Res. sug. L Tue.-Fri. noon=230. Br Sar.-Sun. 11:30 a.m.-2:30. 1) Mon.-Fri. 6-11, Sat. 5:30-11:30, Sun. 6-10. Private parties for 150. (E) AE, CB, DC, DS, MC, TM, V.

Above 60th Street, West Side

- CAFE DES ARTISTES-1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nee. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V.
- CAFE LUXEMBOURG-200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. L Tue.-Sat. noon-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. from 6-11:30 a.m. Br Sun. 11 a.m.-3. (M-E)
- AE, CB, DC, MC. V. CARMINE'S-2450 Broadway, bet. 90th-91st Sts. (362-2200). Casual. Homestyle Italian. Spcls: hot antipasto platter, mixed scafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.-Thu. 5-11, Fri.-Sat to midnight, Sun. 2-10. (M) AF.
- CONSERVATORY-15 Central Park West, bet, 61st-62nd Sts., in the Mayflower Hotel (581-0896) Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private part AE, CB, DC, MC, V. for 100. (M)
- COPELAND'S-547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.-3. D Mon.-Thu. 4:30-11, Fri.-Sat. to midnight, Sun. 3-11. Jazz Tuc.-Sat. (M) AE, DC, MC, V.
- FISHIN EDDIES-73 W. 71st St. (874-3474). Casual. American-Italian-seafood. Spcls: raw bar, linguini with clams, lobsters, steamed mussels with white wine and garlic, smoked tuna carpaccio. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 5-11. (M)
 AE, CB, DC, DS, MC, V.
- FUJIYAMA MAMA-467 Columbus Ave., bet. 82nd-83rd Sts. (769-1144). Casual. Japanese. Spels: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.-Thu. 6-midnight, Fri.-Sat. to 1 a.m., Sun. 5-11. (M)
- HUNAN PARK-235 Columbus Ave., bet. 70th-71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Also Hunan Park II, 721 Columbus

Ave., at 95th St. (222-6511). (D AE, CB, DC, MC, V.

- IRIDIUM-44 W. 63rd St. at Columbus Ave. (582-2121). Casual. Continental. Spcls: Maryland crab and zuccini fritters, pesto angel hair with seared sea scallops, half herb-roasted chicken with whipped potatos. w York sirloin steak. Mon.-Thurs. Fri.-Sat.5:30-1 a.m.. (M) AE, DC, DS, MC, V.
- can. Spels: hamburger, grilled mahi mahi, chicken pot-pie. Res. sug. B Mon.-Fri. 8 a.m.-11:30 a.m., Sat. 10 a.m.-noon. L Mon.-Sat. 11:30 a.m. Sun. 10-4. D Mon.-Sat. 4:30-midnight, Sun. 4-midnight. Private parties for 175. Pianist Fri.-Sun. (M) AE, CB, DC, DS, MC, V.
- PICHOLINE-35 W. 64th St. (724-8585). Casual. Frenchmediterranean. Spcls: octopus salad with fennel, pota to and lemon-pepper vinaigrette; whole roasted fish; Moroccan cured salmon with chickpea salad and pancake. Res. sug. L Tuc.-Sat. 11:45 a.m.-2:30. Br Sun. 11-30 a.m. = 3 1) Mon = Sat. 5-30=11-30. Closed Sun Private parties for 45-80. Closed Mon. (M) AE. MC. V.
- RUPPERT'S-269 Columbus Ave., bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: fried calamari, grilled pork chops, chicken pot pie, penne with shrimp, scallions and broccoli. Res. sug. L perine with stimp, scannors and drocton, recs. sig. L and D Mon.—Thu. 11 a.m.—12:45 a.m., Fri. till 1:45, Sat. 5–1:45 a.m., Sun. 5–12:45 a.m. Br Sat.—Sun. 10:30 a.m.—4. Enc. sidewalk café. (I) AE, CB, DC, MC, V.
- SIDEWALKERS'-12 W. 72nd St. (799-6070). Casual. Regional American Seafood. Spels: Maryland blue claw spiced crab, fresh lump crabcakes, fresh fish and shellfish. Res. sug. D Mon.-Fri. 5-11, Sat. to 11:30,

Sun. 4-10. Private parties for 15-125. (M) AE, DC, DS, MC, TM, V.

- SYLVIA'S-328 Lenox Ave., bet. 126th-127th Sts. (996-(860)). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.-Fri. 7:30 a.m.-1. L Mon.-Sat. 11 a.m.-3. Br Sun. 1-7. D Mon.-Sat. 3-10:30. (D) No credit cards.
- TAVERN ON THE GREEN-Central Park at 67th St. (873-3200). Casual. American. Spels: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad, Res. sug. I. Mon -Fri. noon-3:45. D Sun.-Thu. 5:30-11:30, Fri.-Sat. 5midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties AE, CB, DC, DS, MC, V.

BROOKLYN

- MARCO POLO-345 Court St. (718-852-5015). Casual. Italian. Spels: capellini, porto bello mushrooms, osso buco with risotto. Res. sug. Open for L and D Mon .-Fri. 11:30 a.m.-11, Sat. 3-midnight, Sun. 1-11, Private parties for 150. Pianist nightly. Free valet P. (M) AE, CB, DC, MC, V.
- THE RIVER CAFE-1 Water St. (718-522-5200). lacket required. American. Spels: sauteed foic gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nee. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30, Sun. 11:30-2:30. D nightly 6-11:30. Pianist nightly. (E) AE, CB, DC, MC, V

OUEENS

- RALPH'S ITALIAN RESTAURANT-75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Spels: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun AE, DC, TM, V.
- WATER'S EDGE-44th Drive at the East River (718-482-(033). Jacket required. American/continental. Spels: grilled shrimp tostada with tomato corn salad, yogurt curd and avocado; roast rack of lamb with chickpea pancake and grilled vegetable kabob with mint chutney; roast filet of grouper with sauteed groups of grouper with satteed grouper with statteed greens and gazpacho broth. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Ent. Tuc.-Sat. Private parties for 4(0). Free ferry service from Manhattan. Closed Sun. (E)

 AE, CB, DC, MC, V.

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GALLERIES

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SOLOS

Madison Avenue and Vicinity

- BILL BEIRNE—A site-specific installation that explores the implications of video and radio surveillance; through 10/1. Sculpture Center, 167 E. 69th St. (879-
- KATHERIHE PALVIS PORTER—Skies, stars, and labyrinths are the subject matter of these recent large-scale oil and tempera paintings, which represent the artist's first New York exhibit in nearly five years; 9/8–10/1. Salander O'Reilly, 20 E. 79th 5t. (879–6646).
- DOUG RICE—Intensely colored, thick-surfaced paintings from which such images as women, barns, and Sol-lo water towers emerge; through 10/8. Damji, 23 E.81st St. (472-6676).
- WALTER STUEMPFIG—Realist landscape, still-life, and figurative paintings by this Philadelphia-born artist (1914–1970) who taught at the Pennsylvania Academy of Fine Arts; through 10/8. York, 21 E. 65th St. 6772–9155.

57th Street Area

- FERNANDO BOTERO—Drawings from 1964–1988 in which the Colombian artist transforms family groups, nudes, picadors, and other subjects into his trademark voluminous shapes; 9/8–10/22. Goodman, 41 E. 57th Sxt. (593–373).
- ALAN BRAY—More like distillations of nature than actual representations of it, these carefully rendered landscapes and still lifes in tempera on panel borrow from Surrealism and late Medieval art; 97–10/8. Schmidt-Bingham, 41 E. 57th St. (888–1122).
- ANDREAS CHARALAMBOUS—Veiled, carefully composed still-life paintings of bottles, bowls of fruit, and other domestic objects that reflect the artist's childhood memories of Cyprus and his training in architecture, plus photographs of classical sculpture; through 10/7. Felissimo, 10 W. 56th St. (956-4438).
- AL HELD—The artist's heavily impastoed "Paris Paintings," dating from 1950 to 1952, when the artist was 22 and studying painting in Paris on the Gl Bill. In each, a modulated black field is broken by a horizontal strip of light color; 9/13–10/8. Miller, 41 E. 57th St. (980-5454)
- JOHN HULL—Narrative paintings that take an unromanticized view of the battle of the Alamo; 9/8–10/12. Borgenicht, 724 Fifth Ave. (247–2111).
- JACOB KAHEN—A retrospective of paintings, from his expressionsitis Social Relasit works of the thrittes to his recent gestural abstract paintings, through 1011, at Equitable, 787. Seventh Avc. (554–4818), Mon.—Fri. 11-6, Sat. 12-5, and documents and photographs retaining to his cureer as a writer, teacher, and Smithsonian curstor, through 1011, at the Archives of American 577. Schoth Avc. (599–5013). Mon.—Fri. 9-5.
- MELISSA ARTESCHMERNELL WATSOM—Like other contemporary arists who have used tar as a medium, Kretschmer takes her cues from Process art, thee works, in which tar is sandwinded between broken shortes of glass, resemble Rorschach tests, through 10/15/A series of paintings imprired by a river and its environs; through 10/1. Littlejohn/Stermau, 41 E. 57th St. (80-2233).

- PABLO PICASSO—An exhibition of prints focusing on the artist's images of women, encompassing portraits, mythological subjects, and erotica; through 10/22. Sheehan, 41 E. 57th St. (888–4230).
- ROBERT RAUSCHENBERG—The artist's "Stoned Moon" series of collages and Inhographs from 1969 and 1970, inspired by the Apollo moon launches; through 9/17. Ryan, 24 W. 57th St. (397-1/669). JEANNE SILYERTHORNE—Cast-rubber sculptures of
- JEANNE SILVERTHORNE—Cast-rubber sculptures of commonplace objects known for their physical or metaphorical malleability; through 10/1. McKee, 745 Fifth Avc. (688-5951).
- JOSEPH STELLA—Selections from the Modernist's sketchbooks; 9/10–10/8. Kraushaar, 724 Fifth Avc. (307–5730).
- EMIKO TOKUSHIGE/ISAMU MOGUCH—Enigmatic abstract sculptures made with palm bark, euclyptus fiber, and tree roots by a Japanese artist who began her career as a weaver/The architects Tod Williams and Billy Tsien designed an environment for this survey of the sculptor's Akari lamps from the past four decades. Through 9/14. Taksahmusya, 609 Fifth Ave.
- WILLIAM WILKINS—Still lifes, figure compositions, and landscapes of London, Venice, and Wales, where the artist lives, all in a Pointillist style; 9/10–10/20. Davidson, 41 E. 57th St. (759-7555).

SoHo and TriBeCa

- DOUG AITKEN—Digitally created photographs, two video works, and a sound piece that continue the artist's observation of the fusion of the public and private in contemporary life; 9/10–10/15. 303, 89 Greene St. (966–5665).
- L. C. ARMSTRONG/CHRIS FINLEY—Sculpture made with industrial materials and sculptural paintings encased in resin/Assemblages of plastic containers, Tupperware, serving trays, and other plastic objects; 9/8–10/8. Bravin Post Lee, 80 Mercer St. (966–2678.)
- LYLE ASHTON HARRIS—A photographic installation of 20-by-24-inch Polaroids titled "The Good Life" that is an homage to the artist's grandfather, who took more than 10,000 slides documenting his family and friends; 97–1018. Tilton, 49 Greene St. (941-1775).
- PETER BROWN/GOVERT HEIKOOP—Recent sculptures by both that use laminated plywood to create simple geometric shapes; 9/8–10/1. M–13, 72 Greene St. (295, 3/17)
- HOWARD BUCHWALD—Abstract paintings in which lines and colors travel, maplike, from point to point in relatively short strokes, calibrated according to the size of the canvas; through 10/5. Hoffman, 429 W. Broadway (86-6670).
- PIETRO COSTA—Sculptures and other works that incorporate the artist's own blood; 9/8–10/8. Penine Hart, 457 Broome St. (226-2761).
- ADAM CYIJANOVIC—Two monumental pantings that are a meditarion on the value of the hand in production—one, of a sweatshop in which shearing costs are made, depicts Russian sweatshop workers as figures from Rembrandt's The Dunht Closh Makers Guild, and the other, of the arrist Chuck Close's stude, shows Close-arounded by his assistance and declars as in Close-arounded by his assistance and declars as in Broonic Sci. 431–45470.
- ALFRED DECREDICO/PAOLA FONTICOL Works on paper by both that contain imagery derived from nature; 9/8-10/1. Condeso/Lawler, 524 Broadway (219-1283).
- DEVON DIKEOU—The sidewalk in front of Grauman's Chinese Theater was the inspiration for this installation, titled "Norma Talmadee's Chinese Theater. The

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- on Off Broadway Review," that invites gallery visitors to leave their imprints in freshly poured cement, through 10/1. Vega, 107 Mercer St. (274-8102).
- HELMUT DORNER—Recent single and multi-panel paintings that are built up with layers of oil paint and lacquer, with occasional gaps in the surface that reveal a previous layer and color; 9/10–10/8. Alexander, 59 Wooster St. (925–4332).
- MING FAY/DAVID GEISER—A collaborative installation of sculpture by the former and paintings by the latter, titled "Matter Into Spirit"; 9/9–10/8. Foster, 62 Crosby St. (966–9024).
- ERIC FISCHL—Consisting of five paintings on variously sized canvases, this new series has a filmlike narrative, depicting glimpses of a nude woman as she moves through an interior; 9/10-10/22. Boone, 417 W. Broadway (431-1818)
- DALE FRANK—Monochromatic canvases onto which paint was poured to create abstract, multi-colored shapes; 9/10–10/1. Shainman, 560 Broadway (966– 3866).
- KARY GROSSMAN—Though best known for her kinky sculptures of human heads encased in black leather, Grossman, who began as an illustrator of children's books, has been making collage drawings since Plyher recent abstract collages are based on aerial views of active Hawaiian volcanoes; through 10/15. Ledis-Flam, 130 Prince St. (292-5806).
- LAUREL KATZ/DONHA MOYLAN—A mixed-media project of sculpture, computer-altered photographs, and drawings that takes a humorous look at genetic engine cering/A series of watercolors on the subject of scientific phenomena; 9710–10/8. Postmasters, 80 Greene St. (941–5711).
- HARRIET KORMAN—The artist's largest painting to date, a diptych, is included in this show of recent abstract paintings; all are structured over loosely improvised grids and executed in strong, bright colors; 9/10-10/8. Lennon, Weinberg, 580 Broadway (941-0012).
- CATHERINE MCCARTHY/ROBERT HARMS—Paintings that combine abstraction with images from art history that have affected the artist in a personal way/Gestural watercolors loosely based on landscape and seascape; 978–1078. Beitzel, 102 Prince St. (219–2863).
- WES MILLS—Scratchy, rather enigmatic drawings of images and words on gessoed board; 9/10–11/15. Berman Daferner, 568 Broadway (226-8330).
 SARAH PLIMPTON—Recent abstract paintings; 9/8–10/4.
- Kelly, 591 Broadway (226-1660).

 JOHN SANDERS—Forged-steel sculptures; 9/8-10/8.
- Harris, 524 Broadway (941-9895).

 MIRIAM SCHAPIRO—Paintings and collages that celebrate Russian women artists whom the artist consid-
- orace (ussain women aruss whom the aruss considers role models, among them Natalya Goncharova, Alexandra Exter, Lyobov Popova, and Varvara Stepanova; 9/10–10/15. Steinbaum Krauss, 132 Greene St. (431-4224).
- EDVINS STRAUTMANIS—Gestural abstract paintings spanning 1982–1992, the last decade of the artist's life; 9/10–10/16. Rosenberg, 115 Wooster St. (431–4838).
 - BRENDA ZLAMANY—Read what you want into the pairing of these two separate series of paintings—twelve portrains of male artists (Willie Birch, Chuck Close, Glenn Ligon, and others) and twelve still lifes depicing dead birds; 9/10–10/15. Donahue, 560 Broadway (226-1111).

Other

VALESKA SOARES—An installation in which a combination of scents—specifically those of cut roses and beeswax—is supposed to trigger memories; through 10/1.

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ART

Information, 411 E. 9th St. (505-8486).

GROUP SHOWS

Madison Avenue and Vicinity

BAUMGOLD—128 E. 72nd St. (861-7338). Wood sculpture by Apfelbaum, Artschwager, Macdonald, Nevelson, Torreano, others; 9/13–10/21.

WERNER—21 E. 67th St. (988-1623). Drawings of, or inspired by, heads and torsos, by Baselitz, Leroy, Lupertz, Penck, Van Vliet; through 9/10 (call for August schedule).

57th Street Area

FRENCH—24 W. 57th St. (247-2457). Paintings of Maine landscapes by Bracken, Connolly, Crotty, Dodge, Haltof, Linehan, McOoy, Nicoletti, Scott, Smith, Tanis, Morris; through 10/1.

HAIME—41 E. 57th St. (888-3550). Figurative works by Abakanowicz, Bourgeois, Haring, Michals, Otterness, Reice, others; through 10/15.
LELONG—20 W. 57th St. (315-0470). Sculpture and

drawing by Horn, Kounelis, Lab, Lee, 98-10/15.
PMIK WEBBEA-125 Sixth Ave, Deveron 51s and
Sand Sas (71-5288), "Art on Rome, NaTA Arts for
Tamin" compaise preparatory work for inte-pecific artworks commissioned for the metropolitan area's subway and railroad stations—by Bearden, Chin, Fisscher, Gilliam, Jaudon, Lin, Miss, Mutray, Sast, otherre—plus tile plagues, decorative grilles, and other historic architectural elements from the early 1908; through 9923.

TATISTCHEFF—50 W. 57th St. (664-0907). Paintings of romantic imagery by Assael, Conner, Cook, Frederick, Hauptman, McCleary, Perry, Polanker, Otero; 977–30

SoHo and TriBeCa

ARTISTS SPACE—38 Greene St. (226-3970). "Selections from the Artists File," with works by Berriolo, Colebrook, Kaufman, Obrosey, Neshat, Slaughter, Thomas; "Project Space: DressCode, Installation by Evans and Wong", 9/10-10/22.

Thomas; "Project Space: DressCode, Installation by Evans and Wong": 9/10-10/22. COOPER—155 Wooster St. and 149 Wooster St. (674-0766). Invitational show of works by Feher, Kloner, Reynolds, Sadek; through 9/24.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Boltanski, Cage, Diebenkorn, Kapoor, Pfaff, Steir, Tuttle, others, 9/8–10/15. DRAWING CENTER—35 Wooster St. (219-2166). "Selec-

tions Fall '94: Installations," with installations by Beall, Brown, Krone, Walker, 9/10–10/22. FRIRE—130 Prince St. (941–8611). Destruction and its aftermath, in paintings, sculpture, and photographs

by Chalmers, Dominick, Feintuch, Fitzgerald, Fudge, Kustera; through 9/24.
INGBAR—568 Broadway (334-1100). Images of New

York City's architecture in paintings, photographs, prints, renderings, and sculpture by Chavez, Florin, Gallagher, Haas, Hauben, Lordi, McGrath, Munro, Roth, Wilks, others; 9/10–10/29

KASMIN—74 Grand St. (219-3219). Works by Baechler, Davenport, McClelland, Nares, Rubins, Twombly, Vital, others; through 9/24.

KENT—67 Prince St. (966-4500). Works that explore the concept and experience of "home," by Artschwager, Baldessari, Burden, Calle, Graham, Hamilton, Koorland, Prince, West, others: 9/10-10/22.

KLARFELD PERRY—472 Broome St. (941-0303). Paintings in which symbols become part of an overall surface, by Bee, Braes, Churchill, Geiser, Green, Kuszek, Roch, Sedaka, Sloan; 9/7-10/7.

P.P.O.W.—532 Broadway (941-8642). Sculpture that incorporates domestic materials to explore different aspects of the family and home, by Bernier, Biggs, Herzog, Hoke, LeDray, Rodriguez-Mora; 9/9–10/8.

SHAPOLSKY—99 Spring St. (334-9755). Abstract works by Boardman, Bolotowsky, Kurahara, Kurtz, Ruben, Steinson; 9/9-24.

THORP—103 Prince St. (431-6880). "Paint Royale," with paintings by Agro, Barth, Dupuis, Finn, Kobylarz, Phillips, Tulcensky, Urban, Walz; 9/10-10/15. WEBER—142 Greene St. (966-6115). Works on paper by Art & Language, Aycock, Boetti, Fulton, Kendrick, Leopold, LeWitt, Mangold, Ruppersburg, Tewes, Tuttle, others; through 9/17 (closed August).

Other

BARD GRADHATS CENTER FOR STUDIES IN THE BECOME-THE ARTS—18 W. Moth St. (221–425). The V. (4-4, Fir. Sat., Sun. 11–5. Thur. 11–8.39; §2. \$1 sensors. Silver vessels, ceclesiastical treasures, jewels, and arms and armor from the Baroque to the Remaissance peridos are asmong the more than 200 objects in "Baroque Splendor. The Art of the Hungarian Goldsmith"; through 10/30.

WHITE COLUMNS—154 Christopher St. (924-4212).
Works by fifteen artists who received solo "White
Room" exhibitions during 1993-94, including Agro,
Burkhart, Deroo, Fuertes, Gilmore, Mikkola, Wray,
others: 99-9-10/2.

PHOTOGRAPHY

JESSIE TARBOX BEALS—See Museum of the City of New York under "Museums."

BILL BRANDT—Vintage prints—of landscapes, British society, war-torn London, and artists and writers by this photographer who studied with Man Ray and was best known for his distorted images of female nudes; 9/10–10/29. Houk Friedman, 851 Madison Ave. (628-5300).

REGIMA DE LUISE—Platinum palladium prints of landscapes in Nepal and Italy, male and female nudes, and still life; 9/9–10/15. Benrubi, 52 E. 76th St. (517-3766).

F.I.T.—Seventh Avc. at 27th St. (760-7642). "Metamorphoses: Photography in the Electronic Age," with works by Burson, Byrne, Campus, Cowin, Kasten, Meyer, Sokolin, others; 9/8–10/29.

LEE FRIEDLANDER—See Museum of Modern Art, under "Museums,"

FLOR GARDUNO—Lyrical, vaguely surreal images of people involved in everyday activities in Bolivia, Euador, and Mexico, by this young Mexican photographer who once worked as a printer for Manuel Alvarre Brave; through 9/30. Lowinsky, 578 Broadway (226-5442).

ANDREA GENTL—Photographs inspired by childhood memories, familiar places, and the dusky mystery of summer; 9/8–11/6. Rice, 325 W. 11th St. (366-6660).

MINAIO ISHUCHURAY K. METERE—For "1947," a series of large-scale photographs of women's hand feet, the photographer chose women born in 1947—the same year as the photographer—as her aubtographes—as the subtographes and the subtographs in which the figure is presented in combination, whether through multiple printing, montage, or composites, 913–1022. Multer, 138 Spring Se, (226–1220).

I.C.P. MIDTOWN—1133 Sixth Ave. (768-4680). Tue. 11-8. Wcd.-Sun. 11-6. St; students and seniors \$2.50. "Stranger Than Paradise: Contemporary Scandinavian Photography"; through 9/16. . . "Lotte Jacobi: Old and New Worlds"; through 9/16. . . "Ferenc Berko: The Discovering Eye"; through 9/16. . . "Ferenc Berko: The Discovering Eye"; through 9/16.

graphs of Otter Tail County, Minnesota, the artist's birthplace; 9/10–10/8. Saul, 560 Broadway (431-0747).

MORRISON—59 Thompson St. (274-9059). Avant-garde photography from the twenties and thinties by Belmer, Kepes, Moholy-Magy, Parry, Richter, Roszak, and others, from the collection of Jo and Peter Berg, through 10/15.

MARGARET MORTON—Images of gardens created by

homeless or impoverished New Yorkers from the book Transitory Gardens, Uprooted Lives, written by Diana Balmori; through 11/6. Wave Hill, 675 W. 252nd St. (549-3200), Tue.-Sun. 10-4:30.

PATRICK NAGATANI—Photographic tableaux of con-

structed environments that suggest open-ended narratives to do with love, memory, and mortality; 9/10-10/15, Baum, 588 Broadway (219-9854).

August Sander—A rar set of original vintage prints from "Antlitz der Zeit" ("Face of Our Time"), the photographer's 1929 book of portraits of German people from all walks of life; 9/13–10/8. Miller, 41 E. 57th 5T. (980-5454).

RAGNUBIR SINGN-A look at present-day India and its

people, in color photographs from the books Bombay and The Ganges; through 10/21. Burden, 20 E. 23rd St. (505.5555)

SANDY SKOGLUND—The gallery's walls have been covered with orange marmalade and its floors with strawberry jam for this photographer's latest installation of a bizarre "wedding reception," documented by a 40-by-60-inch Cibachrome; 9/10–10/29. Borden, 560 Broadway (43)-40(66).

WOLFGANG TILLMANS—Photographs of the European club scene, from 1989 to the present; 9/9–10/15. Rosen, 130 Prince St. (941-0203).

WORLD FINANCIAL CENTER—North Bridge, West St. between Liberty and Vescy Sts. (945-45/6). "Eyewitness 1994," an exhibit of 200 images selected by the World Press Photo Foundation as the best photographs of 1993-99-1016.

MUSEUMS

AMERICAN CRAFT WISSUM—'Bushaus Workshops, 1919—1933.' Founded in Weimar, Germany, in 1919, Walter Gropius & design school aimed to bring arts, crafts, and architecture under one noof there's a similar asstbetic running through the textiles, metalwork, human the state of the sta

AMERICAN MUSEUM OF MATURAL MISTORY—TROYAL Tombs of Span, "Made of gold, silver, and gided copper, these seepers, braddresses, and other objects were the art of the Morke, a pre-har a vibilation that the property of the seepers of the seepers of the Fernian village of Span. Through 17/195. ... "The World Explored: 125 Years of Collecting Phototion prints, and other photographic works from the museum's collection that document societies and habtisats now changed or destroyed. Through 17/20195. and Str. 10-8-85, \$6 suggested contribution, \$4 stuentest and seniors, \$3 children.

BROOKLYN MUSEUM—"Leon Polk Smith: Selected Works 1943-1992, Promised Gift to the Brooklyn Museum." A group of 27 painings spanning the American abstractionist's 50-year career. Through 12/31, 200 Esstern Pkwy, Frooklyn (718-488-5000), Wed.—Sun. 10-5; \$4 donation, \$2 students, \$1.50

COOPER-HEWITT MUSEUM—"The Structure of Syle: Dutch Modernism and the Applied Arts, 1880–1990." Comprising metalwork, ceramics, texeles, wall covering, furnature, and graphes, this is the first exhibit in America to focus solely on unmod-2119...."Angles of Repose A Garden Eshibition of Central Park Benches. "Through 970...."A Royal Gift: The 1826 Porectain Jowel Cabinet." Through 1/2295. 2.E. 918-35, 0646-6069, Tue, 10-9, dents \$1.155, free Tue, after, 53, sources and strudents \$1.155, free Tue, after, 53, sources and strudents \$1.155, free Tue, after, 53.

FRICK COLLECTION—"The Currency of Fame Portrain Mechals of the Remaissance." The faces of Lorentz Mechals of the Remaissance." The faces of Lorentz Inc., Martin Luther, Herma Cortes, and others, cast or struck in bronze, lead gold, and silver. Through 97. 1 E. 70th S. (288-070.) Tue—5at. 10-6. Sun. 1-6. \$3. \$3 students and seniors, children under 10 not admitted.

GREY ART GALLERY A STUDY CENTER—"Wille Doberry. The Only Good One is a Dead One." A video and soundrack installation that asks viewers to examine the ways in which fear and finations are formed, by a Northern Irish artist who represented his country in the 1933 Venice Biennale. Through 1022......") of the defazio. The Plumbung of Dysfunctional Beauty," room fintures. Through 1022. New York University, 33 Washington Place (99-67-98), Tue., Tru. Fri. 14-630, Wed. 11-8-30, Sat. 11-5.

GUGGENHEIM MUSEUM-"The Tradition of the New:

Postwar Masterpieces From the Guggenheim Collection." Approximately 138 works by 70 artists, from Abstract Expressionism and Art Informet to Minimalism and Arte Povera. Through 9/11. 1071 Fifth Ave., at 88th Sc. (423–3500), Sun.—Wed. 10-6, Fri. and Sat. 10-8 (Fri. 6-8 pay what you wish), closed Thu: \$7.5 students and scribers.

METROPOLITAN MUSEUM OF ART-"The Costume Institute: Madame Grès." Known for her draped and pleated evening gowns, which suggest the dress of ancient Greece, Madame Grès draped the living model circline and swiveling the fabric around the body "I have always respected the structure of the body and the natural movement of a given fabric," said Grès of her work. "I want people to guess about the shape underneath." 9/13-11/27. . . . "Dalí: The Early Years." Paintings and drawings executed before 1929, when the artist was accepted into Andre Breton's Surrealist circle, including works from his Catalan childhood, from his student years in Madrid, and from his first years in Paris. Through 9/18. . . . "Four Silk Ka-shan Rugs." Animals in combat and medallion designs are some of the images woven into these silk rugs from the city of Kashan, dating to the Safavid Dynasty (1501-1739), when Persia attained the high point in its design and manufacture of rugs. Through .. "Pharoah's Gifts: Stone Vessels From Ancient Egypt." Vessels of alabaster, anhydride, obsidian, and other rare materials from the museum collection. Through 1/29/95, 1000 Fifth Ave., at 82nd St. (879-5500), Tue.-Thu, and Sun, 9:30-5:15, Fri. and Sat. 9:30-9; \$7 contribution, \$3.50 children and seniors. The Cloisters, medieval collection. Fort Tryon Park (923-3700), Tue.-Sun. 9:30-5:15.

PIERPOUT MORGAM LIBRARY—" A Chief of Ideas', Voltaire and the Eighteenth Century." Letters, amascripts, and rare princed editions documenting in its crary activities and longitum love affairs with the scholarly Madame du Chatelet and his niece, Mademoiselle Denie, 97–11/20. 29 E. 56th St. (685-4008), Tuc.—Fr. 10:30–5, Sat. 10:30–6, Sun. noon-6; \$5 suggested donation, 35 studiers and seniors.

MUSEUM OF AMERICAN FOLK ART—"New York Beauties: Quilts from the Empire State." A selection of 22 quilts made in New York State from the eighteenth century to 1940. Through 9/11. 2 Lincoln Square (595-9533), Tue.—Sun. 11:30-7:30; free.

EL MUSEO DEL BARRIO—"Artists Talk Back: Visual Conversations With El Museo," Through 1/15/95. 1230 Fifth Ave., at 104th St. (831-7272), Wed-9un. 11-5; \$4 suggested admission, \$2 students and seniors.

MUSEUM OF MODERN ART—"The Prints of Louise Bourgeois." Like her sculpture, Bourgeois's prints can be seen as a kind of self-portratture, but the prints may reveal even more of the artist, who has said of printmaking, making, "The whole history of the creative process is there. In painting or sculpture it would be gone." 9/13–1/3/95... "Sense and Sensibility: Women's Aminimalism in the Nincties." Sculpture "The whole history of the creative process is and installations by seven women who have come to critical attention in the past few years, among them Polly Apfelbaum, Jac Leirner, and Rachel Whiteread. Through 9/11.... "Lee Friedlander: Letters From the People." Conceived as a single work, this exhibition brings together some 200 photographs depicting signs, posters, graffiti, and other public messages. Through 9/11.... "Modern British Drawings: lections From the Collection." Through 9/13. 11 W. 53rd St. (708-9480), Sat.-Tuc. 11-6, Thu. and Fri. 12 noon-8:30, closed Wed. \$8; \$5 students and seniors, Thu. and Fri. 5:30-8:30 pay what you wish.

MUSCUM OF THE CITY OF NEW YORK—"Suickball Hall of Fanne." Photographs from 1988 to the present, jerseys, and a film of a game. Through 9/25... "Beds is Bohenians: Photographs by Jessic Tarbox Beds." Images of Greenwich Village from the early 1900s by one of America S frip thotogramalists. Through 10/30... "Modern Mercepolis." Variage Through 10/31... "Modern Mercepolis." Variage Through 10/31... 11/35 fifth Ave. a 10/04 St. (344-1672), Wed –Sat. 10–5, Sun. 1–5, \$5, \$3 students and seniors.

NATIONAL ACADEMY OF DESIGN—"Glancing Backward: Edith Wharton's New York." An exhibit detailing the writer's career through paintings, drawings, and sculpture. Through 10/30...." European Drawings From the Collection of Peter Jay Sharp." Drawings and studies by Bartolominco, Fragonard, Goya, Lorrain, Tiepolo, and others. Through 9/25. 1083 Fifth Ave., at 89th St. (369-4880), Wed.-Sun. noon-5 (Fri. to 8): \$3.50, \$2 seniors and students, free Fri. 5-8

NEW YORK PUBLIC LIBRARY-"The Raw and the Cooked: Images of Food in Prints, Drawings, and Photographs." More than 100 works—by Durer, Photographs. More than 100 works—by Durer, Gillray, Rembrandt, Warhol, and others—depicting the procurement, preparation, and consumption of food; 9/10–12/30. . . . "Becoming Visible: The Legacy of Stonewall." Photographs, posters, banners, buttons, and documents related to gay and lesbian life from the late nineteenth century to the present. Through 9/24.... "Broken Rules and Double Crosses: Ken Campbell, an Artist's Books." Sixteen artist's books by the Scots-Irish artist, each one sur rounded by objects related to its production. Through 12/30. . . . "New in the Berg Collection, 1991–1993." Recently acquired first editions, presentation copies, manuscripts, letters, drawings, and photographs by W. H. Auden, Randall Jarrell, Jack Kerouac, May Sarton, Anne Sexton, and others. Through 10/1, Central Research Building, Fifth Ave. and 42nd St. (869-8089), Tue, and Wed, 11-6, Mon., Thu., Fri., Sat. 10-6. New York Library for the Performing Arts-"Revealing Roots: Uncovering Influences in Contemporary American Puppet Th Through 9/30. 40 Lincoln Center Pl 1670). Mon. and Thu. 12-8. Tuc., Wed., Fri., Sat. 12-6: Free

IGGUEH MUSEUM—A collection of more than 250 works by the scapper Issum Nogoleti (1994–1988), displayed in his former statio and sculpture garden. On Sxt. and Sun. as shartle bus departs from the Axis Society at Park Ave. and 70th St. every hour on the half-hour from I IV9 a.m. to 320, pm., and returns on the hour smil 5 p.m. for a round-trip fare of \$5. 32–37 Veromo Blob4. Long Island City, Queens, N.Y. (IIB-204–7088), Wed., Sxt., Sun. 114-6; 34 suggested contribution, \$25 students and seriors.

STUDIO MUSEUM IN MARLEM—"The Hale Woodmit Memoral Exhibition: Curaro's Choice." Paintings, sculpture, video, and other works by seven emerging African-American artists. Through 12/31..., "Helen Evans Ramisran." Minimal bronze sculptures that and Japan. Through 10/21. 44 W. 125th, St. (864-4591), Wed.-Fri. 10-5, Sat.-Sun. 1–6, 35, 33 seniors, 31 children.

WHITNEY MUSEUM-"Collection in Context-Edward Hopper and Jack Pierson: American Dreaming Pierson, an artist who explores the stuff of everyday life, couples his work-in this case, a replica of a rented room with a bed, a dresser, and a few personal effects, plus a selection of his drawings, photographs, and signage pieces—with paintings by Hopper from the museum's collection. Through 9/11...."Joseph Stella." A retrospective of more than 200 paintings and works on paper by this Modernist artist (1877–1946), who is probably best known for his images of the Brooklyn Bridge. Through 10/9... "Abstract Painting and Sculpture: Selec-tions From the Permanent Collection." Through 2/26/95. ... "Recent Photography Acquisitions." Through 2/26/95. 945 Madison Avc., at 75th St. (570-3676), Wed., Fri., Sat. 11 a.m.-6, Sun. 11-6, Thu. 1-8 (free 6-8); \$6, \$5 students and seniors.
Whitney Museum at Philip Morris—"Works on Paper: Selections From the Permanent Collection. Through 10/14.... "Sam Gilliam, Golden Elemen Inside Gold." Through 12/31. 120 Park Ave., at 42nd St. (878-2550), Mon.-Fri. 11-6, Thu. to 7:30; free.

AUCTIONS

CHRISTIE'S-502 Park Ave., at 59th St. (546-1000) Next auction on 9/20.

CHRISTIE'S EAST—219 E. 67th St. (606-0400): 9/12 at 10 a.m. and 2: "English and Connental Furniture and Decorative Objects, Including Rugs." On view from 9/10. 9/13 at 10 a.m.: "Antique and Fine Jewelry." On view from 9/10.

SOTHEBY'S—York Avc. at 72nd St. (606-7000). 9/12 at 10:15 a.m. and 2: "Arcade American Paintings." On view from 9/1. 9/13 at 10:15 a.m. and 2: "19th-Century Furniture." On view from 9/8.

SWANN—104 E. 25th St. (254-4710), 9/8 at at 10:30 a.m.: "Maps and Atlases, Decorative Graphics, and Ephemera." On view from 9/5, 9/13 at 10:30 a.m.: "Autographs." On view from 9/12.

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EVENTS

FAIRS AND FESTIVALS-The AIDS Resource Center-Bailey House Benefit Festival is 9/10 from 11 a.m. Bailey House Benefit Festival is 9/10 from 11 a.m. to 7. To the usual festival mix of ars, crafts, "quality merchandise," and food, the organizers are adding demonstrations. Christopher St. from Seventh Ave. (995-9412). Free. . . The Watter Correction of the Watter St. Const. Const verly Place Stonewall Festival is 9/10 from 11:00 a.m. to 7. More than 150 vendors will be on hand: proceeds will benefit the Stonewall Democratic Club. Waverly Place from Broadway to University Place (995-9412). Free . . . The Upper East Side/First (995-9412) Free Ave. Festival is 9/11 from 11 a.m. to 6. Six hundred vendors will line First Ave from 68th to 96th Sts (995-9412) in celebration of Lenox Hill Neighborhood House's 100th anniversary. There will also be exhibits, pony rides, petting farms, and food.

Free. ... "Mahrajan Al-Fan," a Day of Arab
World Culture, is 9/11 from noon to 5 at the Brooklyn Museum (call 691-9510 for further information). The festival draws from the resources of the Arab community in the greater metropolitan area and in-cludes more than 50 Arab-American musicians, singers, dancers, poets, and storytellers. Also featured are films, lectures, a costume show, and an array of Middle Fastern food \$12

BENEFITS—The Natural Resources Defense Council and the New York Historical Society will be the recipients of proceeds from a benefit screening of Quiz Show on 9/12 at the Ziegfeld Theater, 141 W. 54th St. at 7. (Call 873–3400 to reserve.)

TOURS

BIG ONION WALKING TOURS—Every weekend, Big Onion offers tours of New York neighborhoods that emphasize history and architecture. Call 439-1090 for scheduling information and reservations.

IOWITE LEAT SIDE TREMENT MUSEUM—Restorations of two famished period apartments in this landmark nineteenth-century tements on Orchard St. are now complete. Beginning 90, visitors may see the rooms by taking a guided tour entitled Hard-Time Stories signed to capture a moment in the life of an immigrant family that actually called the building home: the first, a German-Jewish family in 1878, the second, an Italian-Catholic family in 1935. Visitors may also see a third apartment, a "rum" intouched in nearly 60 and Sun, every 45 minutes starting at 11 a. m. (the last curi as 15), 90 Orchards 26, (431-433), 87.

SIDEWALS OF HEW YORK—Call S17-4001 for information on all tour (N. B. Space does not permit the kinting of all available tourn); each tour is \$10.9 flo at 6: Ghosta at Twilight. See the hauted sale of Greenwich Village in the shades of nightfull. Visit the size of the state of the shades of nightfull, visit the size of teries, and the cused Mark Twin house. Meet at the Washington Square Arch at the southern end of Fifth Ave. ... 9/11 at 1: The 101-Year-Old-Broadway Baby. Stroll through the theater district with a New orth Marquia, on Broadway between 45 and 46th Sts.

and the decided and 19-35/30/19 multilations and the decided and 19-35/30/19 were side Story. Meets all bounds Creme at 2020. Were side Story. Meets all bounds Creme at 2020. Were side Story. Meets all bounds Creme at 2020. TriBEACA/friena Bursil Ground. Meet at the Horace Greeley statue, east of Crew Hall on the Centre St. side, fening the Brooklyn Bridge, and survey the cast-iron, non-gothic, and ro-manesque architecture of this vibrant neighborhood. 9/10 at 1: Lower Manhattan. Meet at the Happole at the entrance to Battery Park at Brookayus.

ATTS and AT LECCO SERVING—Call 265-26-3 for meeting pilecs and further information. 9/10 at 4.30: meeting pilecs and further information. 9/10 at 4.30: meeting pilecs and further information. 9/10 at 4.30: mould Arts Calls, New York's first co-op, and Perv Tavens, 55.... 9/11 at 7000: Hornes of Big Apple Celebrities. See where Dolly Patron, Madonan, Pall Simon, Luciano Pazvarott, and Sophia Loren live. 55.... 9/11 at 50. Charring Cheles. It was a flourishing farm, a desirable suburb, and a theater district. 8 and 15n.; among other attractions, the Cheles I for said has, among other attractions, the Cheles I for said has, among other attractions, the Cheles I for said has, among other attractions, the Cheles I for said has, among other attractions, the Cheles I for said has, among other attractions, the Cheles I for said has, among other attractions, the Cheles I for said has a for said to the said has a form of the said has a formation of t

DON'T BE "A STRANGER AMONG US"—Sundays at noon. A walking tour through the Lubavitch Hasidic community in Crown Heights, Brooklyn. Visit a mikva, a Hasidic synagogue, a matzo bakery, and a Hasidic art gallery. \$10 (free for children under 12); reserved. (718-955-254), or, outside V.Y., 1-80N-833-TOUR).

MADISON SQUARE GARDEN—A behind-the-scenes look at the Arena and the Paramount, including a peck into the locker rooms of the Knicks and Rangers, an introduction to the Zamboni, and a walk across the Paramount's center stage. Tours leave on the hoor, Mon.—Sat. 10 a.m.—1; Sun. 11 a.m.—1. Tickets at the box office \$47.05 & 509 for children under 12 (465-5800).

other 87.50; So. 30 for children under 12 (465–5800).
URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. Bronx (718–588–7070); Brooklyn (718–287–3400); Manhattan (427–4040); Queens (718–699–4204); Staten Island (718–667–6442).

ALFRED POMMER TOURS—9/11 at 2: The Upper West Side. Explore this neighborhood's architecture, outdoor art, and national landmarks. Meet at the southeast corner of W. 71st St. and Broadway. \$10 (979-2380)

WEST SIDE TOURS—Every Sat. and Sun. at 11 a.m.: Learn about the history of Lincoln Center, the Ansonia, Strawberry Fields, the Dakota, and other highlights of the Upper West Side. \$10 (call 662-9316 for meeting place).

34TH STREET PARTHERSHIP—Every Thur. at 12:00: The Miracle Tour of 34th Street. Explore the world's largest shopping area. Meet at the Fifth Ave. entrance of the Empire State Budding, Free (886-9521 for information)... Every Fri. at 12:30: The Grand Tour of Midstown. A 59-minute walt through the State Stat

COMPILED BY LINDA HALL

SPORTS

STEPS—5 kilometer 4th Annual New York Race For the Curre (women, 649-2377, Central Park, 649-2377, 9/11 at 8:30, 5 kilometer American Heart Associaon's 14th Annual Wall Street Run, World Financial Center/Battery Park City, 661-5335 ear, 225, 9/13 at 6:30. New York City Marathon Training Run 2-Central Park, 423-2255, 9/10 at 8:30 a.m., 5 kilometer Wall Street Run, 860-4455, 9/13 at 6:30.

TENNIS—U.S. Open, USTA National Tennis Center, Flushing Meadows-Corona Park, Flushing, 718-592-8000, 97-9710, day matches at 11 a.m., night matchess at 7:30; Grand Central Tennis Festival, Grand Central Station, 42nd St. at Vanderbilt Ave., 9/7-9/11 at 11 a.m. to 7.

SKATING—Free skating lessons at Sky Rink, 450 W. 33rd St. (239-8385). 9/10 from 11 a.m. to 11:30 a.m., 9/11 from 12:15 to 12:45.

CHILDREN

COMPILED BY BARBAR A ENSOR

TUGBOAT TRIATHLON-Pay up for harbor-side seats of the Second Annual Tugboat Challenge or watch for free from a vantage point along the river. The dozen participating tugs parade up to the 79th Street Boat Basin beforehand and line up along a starting line. At the sound of the cannon blast at 1 p.m., tugs will torpedo down the Hudson to the finish line near the Intrepid Air and Space Museum. Immediately following the race, Linda Fischl and Robert Southworth. a New Jersey couple, will tie a knot of a non-nautical nature and get married. Following the open wedding ceremony, tueboats go nose to nose in a pushing con test and kids are invited to join crews in tug-to-pier rope-throwing contests. At the final awards ceremony, prizes will be given out for the prettiest, toughest, oldest, and fastest rugs, along with special trophies for best tatton on a crew member, best-dressed crew, and most inspiring mascot. For all ages, 9/11 from 12:30 to 4:30. Admission to view the race from the Flight Deck on the Intrepid at West 46th Street and 12th Ave is regular ssion price: \$7 for adults, \$4 for children up to 16, and free for under-sixes (245-2533)

806 800 UVE—"Let's Be Friende" is the name of Scame Swerfs new live musical slow at the Nassa Collecum. The message that friendship comes in all shapes and staze—one that could easily be nausening is made fresh and funny with the fimiliar cast of puppers from the television series. For 2 oc 4-year old children. Shows are 977 through 911. Call 516-794-7900 for a complete schedule. 1255 Hempsech Tumpsler, Erne complete schedule. 1255 Hempsech Tumpsler, Erne are 810 and 812. Under-rown are free. Children under 12 get 815.90 of sick prices.

SO SMAL YE REAP—Help gather in tomators, succhini and corn before the fine four. The Abylong eating, creating, and game-playing celebration will center on garden plots that have been tended to by thinken as young as 3 during the Children's Gardening Program. Live entertainment includes a Caribbean band, and story-teller Cooper Moore playing garden-tool instruments. For all ages. The New York Bornical Garden, as 200th St. and Southern Bird, the Bronz, (TS-817–700), \$3 calling, challen to 4 for day and careful playing and control of the co

DOWN BY THE RIVERSIDE—Vonker! Annual Hudson Riverfest celebrates the great river wish song (Tom Chapin and Don MeLean) dance (traditional Moris, nibbon, and square duning) and festing (international street cuisine and an ice cream and cookie pany). Look also for electic care, a zero-breed putting goo, and aquariums stocked with Hudson River fish. For all ages, 9/11 from 11 a.m. to 7 p.m. Take Memo North Hudson Line to Yorkers Sation, at the festival's centre. By care Associated the American Station, at the festival's centre. By care Associated the American Station, at the festival's centre.

TRANSPORTING—Hetter mousetrap invention of all ages will enjoy the Human Propution Fair, promored by an organization called Transportation Alternatives, Odd bicycle contraption, pogo sicks, and fancy skateboanh are sure to show up. Bring along anything, however strange, that can be propelled by your own energy. Once again this year a specially negged trampoline will allow propelle to jump 25 feet into the say, harmony of the properties of t

"STEP BY STEP"—Storyteller Diane Wolkstein tells an oniginal story concerning a certain ant given to wearing red sneakers and her friend a grasshopper. Gather at the Hans Christian Andersen statue in Central Park. For ages 5 to 9, 9/10 at 11 a.m. 72nd St. and Fifth Ave. (341-7133). Free.

DOWN UNDER—Puppeteer Margot Siemer performs tales of kangaroos and kookaburras from her native Australia at the American Museum of Natural History's Linder Theater. For children ages 3 to 7, 9/11 at 1:30. 81st St. at Central Park West (769-5900). Suggested museum admission; children; \$3, adults \$6. Tickets to the performance are an additional \$8; accompanying grandparents are free.

SLEPPING BEAUTY—P-upperworks presents a marionette performance of the fairy tale called from three different sources. Nermath's version, the Grimm boothedifferent sources. Nermath's version, the Grimm boothtage by Nicolas Coppola. For ages 4 and up. 9/10 and 9/11 at 12-20 and 2-20, 388 Seath Ave. at Med. Be. Brooklyn (718-965-6058). Reserve. Tickets \$5; adults \$7.

PUPPETS AT THE PUBLIC-A frequently surreal collection of puppet plays presented by the Jim Henson Foundation at the Public Theater is mostly for adults Many of the productions, though, are suitable for audi-ences over 10, notably "The Adventures of Ginocchio," "Peter Betwixt and Between," and Ralph Lee's "A Popul Vuh Story." Among the offerings specifically for children, "Pescetopococcodrillo" ("Fish Mouse Crocodile"), performed by Italy's Teatro Gioco Vita, is a collection of funny stories by author/illustrator Leo Lionni about a resourceful fish, a poetic mou and a nonconformist crocodile. Another, Turtle Island Tales, tells the moving story of Turtle Island, the Iroquois name for North America. Children's shows at the International Festival of Puppet Theater are for a range of ages from ages 6 to 12, 9/10 to 18. For complete schedule information, call 598-7150. Tickets for shows specifically designated for children are \$10. Regular ticket prices are \$16 to \$22. Reserve.

LAUGHING MATTER—Blue Mart Group: Tubes is ribald performance art that invariably causes human beings over four and a half feet tall fake's about 7 years old) to laugh early and often. Paint is spat, drums are beaten, oliet paper is twirled. Prime times for children are Sun. and Wed. at 5. Astor Place Theater, 434 Lafayette St., nr. Astor Pl. 2544-4750; 255 and 540.

"BEAUTY AND THE BEAST"—An artful blend of acting and technology tells the now-familiar tale. The show runs 2 hours and 30 minutes—too long for most children under 6 to sit, even with an intermission. Palace Theatre, 1564 Broadway, at 47th St. (307-4100), \$20 to \$65.

TOMP*—Steve McNicholas and Luke Cruswell lead their British ruspe in a quity mutical performance that has gathered a cult following. With no plot or disappea, rhythm carries the show, and found objects sexenged from hither and yon serve as instruments. Fage 6 and up. Early shows are Sat at 3, and Su. at 3 and 7. Orpheum Theatre, 126 Second Avenue, (477-0409, \$22.50-836; reserve.

RED LIGHT—Central Part. Skare Patrol clinics show both children and adults on in-line skares how to come to a stop. Volunteers wear red shirts with white safety crosses. Children should be 6 or over to participate, and need to wear write guards and helmets. Every Stat and Sun. from 12-20 to 5.20, weather permitting. At '22nd join the New York Road Skarer Association or get more information about its activities, call 300-6285.

"STICKBALL NALL OF FAME"—The noble history of New York stickball is recalled in a nobibit of photographs, memorabilia (such as fire hydrams that served as bases), bast, ropolise, uniforms, and wideo footige at The Museum of the City of New York. For ages 5 and up. Fifth Ave at 103rd St. Through 9/25 (534-152). Contributions of \$8 for families and \$5 for adults are suggested.

CARTOONS AND CARICATURES—"The Magic of the Drawn Line: Works by Al Hirschfeld," an exhibit at the Staten Island Institute of Arts and Sciences, provides the inspiration for museum's cartooning workshops for kids. Participants ketch in the galleries denote the hope for kids. Participants ketch in the galleries and create self-portrait caricatures 9/10. The workshop for 3x0 7-years of children is from 10 am to 11:3%; 8- to 13-year-olds meet from 1 to 2:30. One adult may accompany each child free of charge. 75 Suyvesant Place, St. George [718-727-1135]. \$10 workshop fee, with a \$2 discount for reserved better.

WISH I MAY WISH I MIGHT—Urban Park Rangers point out constellations in the night sky over Prospect Park. For all ages. 9/10 at 8. Meet at Litchfield Villa, Prospect Park West and 5th Street (718-287-3400). Free.

YIDDISH YARNS—A skillful storyteller and musician take children on a journey through Jewish folklore at The Brooklyn Children's Museum. "Tikun Olam: Jewish Folk Tales to Heal the World" is presented at 1 pm. for ages 3 to 7 and at 3 pm. for children 8 to 12. 145 Brooklyn Ave, at 8t. Mark's Ave. (718-735-4400). Free with \$3 suggested museum admission.

"CAMP NOWNERE"—Children invent their own camp the way it ought to be—and all the while keep up appearances for their ambitious parents. Starring Christopher Lloyd as the counselor stand-in. See "Movies," p. 142, for theaters.

"ANDRE"—Roll over, Lassie, here's the late-summer movie about a family that adopts, bonds with, and is transformed by an animal. This one, based on a true story, is about a Maine family who take in Tory the Sea Lion, along with their collection of other pets. See "Movies," p. 142 for theaters.

"IT COULD HAPPEN TO YOU"—Children who enjoy romantic comedies will like this comball New York City saga about a cop and a waitres with hearts of gold. New York Past headlines chug along nicely with the plot. See "Movies," p. 142, for theaters.

FORES TOY MISCUM—A small jewel of a museum that is the result of one finally's mans for collecting. Or interest to children is a permanent echibit of toy bosts and solders. The fleet of 500 bosts includes models of bardenlips, riverboats, and ocean liners; 12,000 toy solders are set up in intile armse. Original hand-cared versions of Monopoly and its precursor the "Landlord's Came" tensity to the Forberes' enthusiance epocad of a came" tensity to the Forberes' enthusiance epocad of a set Time through Sat from 10 to 4. 62 Fifth Ave., at 2th Sc 206-5549. Free.

EXTRAS

EXTEM MATTH—Parents who meant to engage chaldren in all those must james that the teacher recommended over school vacation, but dain't get a round to it can mash much more fun for everyone in the family (Assuming of course they have a CD-ROM drive). One could almost be fooled into thinking this was all a Workshop lures players into estimating, fooling with "Algebrid" and fureign together purget made of "I".

"I" and other right-sniped shapes. Success in frequently Parents get their own short Qualctime movie introduction. Henry of ideas for non-computer numerical activities are also included. A get traching out of the

FOUR TUB FEET—A newly illustrated version of Margaret Wise Brown's largely frogstent ext. original ly published in 1961. Everydog dreams and splashes his way through a landcape of trains and rhythmic repetitions. The bedmire inventory of sounds and sensations from the author of Good Night Mown would charm and comifort even the most testy of tots. Illustrated by Books for Children 812-95.

this month for about \$45.

NIGHTLIFE

COMPILED BY CHRIS NORRIS

KEY TO ABBREVIATIONS
AE American Express

CB Carte Blanche
DC Diners Club
MC MasterCard
V Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AKA—Part Blue Velver lounge, part haunted mansion, this club is an invitingly cool and tawdry home to acid jazzbos, ambient D.J.'s, and local alternarock acts. Shows at 9. 77 W. Houston, bet. West Broadway and Wooster S. (673–7325). AE, DC, MC, V

BROLAND—A two-tiered, fem-bearing jazz club whose fine musicians rarely draw uncomfortably large crowds, probably due to the longish trek uptown required to see them. Shows nightly at 9, 10:30, and midnight. 2745 Broadway, at 105th St. (749-2228).

AE, MC, V.

BLARNEY STAR—Expert Irish musicians congregate here every Friday, their instruments ranging from the uileann pipes to the concertina, and their origins from the Bronx to Country Clare. 9/9: Fiddling brothers Sean and Louis Quinn. Shows at 9 and 10:30. \$10. 43 Murray St. (732-2873).

AE, DC, MC, V.

BLUE MOTE—A great double bill for guitar fans, on 9/6–9/11, Easturing the John Scolfed Quarter—including Larry Goldings, Dennis Irwin, and Bill Stewart and the formidable Gateway Trio, which includes John Abercrombie, the wonderful bassit Dave Holland, and the thrilling drummer Jack Dejohnete. 9/12–9/14: the amiable French jazz violinist Stephane Grappelli. Sets at 9 and 11/30. 131 W. 3rd St. (775–8592) A.B., MC, V.

THE BOTTOM LINE—A top-notch all-around live-music venue, given to jazz, rock, and country artists of all stripes. 9/9: Spirit. 9/10: Free-jazz pioneer saxophonist Pharoah Sanders leads his New York Ensemble. 15 W. 4th St. (228-6300). No credit cards.

BRADLEYS—A copy, darkly paneled room, into which some of the city's best jazz musticans creep afree hours. 9/ke Planist James Williams plays with basist Peter Washington and the great Boston saxophonist and Blakey alum Billy Pierce. 9/12-9/17. Dado Moroni on piano, Yoron Israel on drums, and Ira Coleman on bass. Sets at 10, midnight, and 2 a.m. 70 University Pl., at 11th 5x.

BROWAIETS—Avenue A's divey home to post-college rock, this place is as come-as-you-are as they come, and the bands are often worth the trip. On 9/9, it's a night of acoustic pop with Ivy, Ms. Lum, and Oral Groove. 169 Avenue A, at 11th Sc. (420-8392).

No credit cards.

CROB & OMFIGE—The Village Vanguard of punk rock, this 25-year-old institution stull smells referency that 25-year-old institution stull smells referency year-old smell smell smell smell smell smell smell seep where 9.0% Tub 9.7% Hoeva, 97.8 Me Rock Coalition Presents 9/10 Please, 9/13 Who Killed Bambi, Tues—Wel 35; Thurs—Sat. 88 of 18.3 315 Bowery, at Bleecker St. (982,4052). No credit smell

CB'S GALLERY—Saxophonis John Zom's group Masada, which plays klemre by way of Omette Coleman, boasts a great lineup this time out—bassist Chris Wood, drummer Kenny Wolleon, and guitarns Marc Ribot 9/6–9/8 and, 9/9–9/11, organist John Medeski and drummer Bully Martin. On 977–9/11, the mighty drummer Bully Martin. On 977–9/11, ber mighty Douglas and harpist Zeena Parkin. 313 Bowery, (677–6455).

No credit cards.

THE COULTH—When it comes to improvisation, Devek Bulley wrete the book, literally, it vailed Improvisation, in Names and Paetice in Makes and the Birtish spiration is in Names and Paetice in Makes and the Birtish spiration; in Names and Paetice in Makes and the Birtish spiration of equal exteem: German free saxophonist Peter Boctamans and dommer Gerge Berdani, Sonic Vossili, of Grey and the Blue Humans and, on Sat, with Arro Lindsay, 9/6 Roots, Artificiers, and D.J.'s Kinesten and Lucien 9/7: Night of the Living Duh, "Ensuring dub Vernas, Ruby Falls, W.O.O. Four, 9/12. the film Nigfuns, with live musical accompaniment by Bit Size Berty and Shate. 416 W. 146 N. (223-9783).

DAN LYNCH'S BLUES BAR—A downtown blueserie that actually deserves the oft-claimed designation "joint." For an authentically skeezy night out, skip its Lexington Avenue annex and hang here. 221 Second Ave. (677-0911). No credit card-

FAT UESDAY'S—Cramped or copy, depending on your mood and the performent, this is a frequent home to famous jazz singers and, every Monday night, guitarist and inventor less Paul 3/6-9/11. Less assophone technician George Coleman, who had the unhappy task of replacing John Colerane in Miles Dawis early-suster quinters, leads his own group, playing beautifully as always. 9/12. Lynn Arhall Fino, Featuring Jeans 10, and indingint. 190 Third Ave., at 17th Sc. (\$33-7002).

THE FLE—The beautiful room under the Time Cafealong with an extremely positionous Mingus crazehas made Thurndyn nights at Fez the profile hour of
choice, complete with models and record exect, all
timed out to bads in the whe and music of the Mingus
flammed out to bads in the whe and music of the Mingus
Sharp's hand Terraplane with Queen Enther and
Specchall Baby. On 9/10, it's the Indains, sharing the
bill with former De Fuegory outsile Duz Zaneon on
just an alse rock producer Minchell Froom on keys. On
film from the sixtes, along with a special musical gaset.
Shows at 9. Time Cafe, 380 Lafsyette S., as Great Jones
S. (S.33-7000).

THE FIVE SPOT—This sumptuous club fills a sprawling ballroom and features new—and old-guard jazz states people in its imposingly formal setting, 977–98. Peter Herbert's Trio. 979–9710. Curare. Sets Mon.—Thus. at 8 and 9.30, Fri.—Sat. at 8:30, 10, and 11:30. 4 W. 31st St. (631–0100).

AE, MC, V.

IRIDUM—Directly across from Lincoln Center, the new and surrealistically decorated infolum Room has drawn aesthetic judgments ranging from "Hollywood Gaudi" or "Dall Dr. Seus." Monday nights it's also home to a jam sension for young musicians, a weekly confib whose past guerts have included Wyntom Maraisi, his did. or insurable of the property of the property of the musicians get in free. Sta. 2 v 3:0, 11, and 12:15 a.m. 44 W. Grd St. (58:82-121).

IRVING PLAZA—Large, but not too, this is probably the most "club"-like venue to feature such big-bang-foryour-buck rock shows. On 777, it's the Hoodoo Gurus. On 9/9, its the devastating basist-singer-rapper Me'shell N'degeOcello. 17 Irving Place, at 15th St. (777-6800)

KNICKERBOCKER BAR & GRILL—A nice-enough room with wood-paneled ambience and ambient jazz, often played by excellent pianist. Through 9/6: John Hicks on piano with Santi Debriano on bas on Fri. and Sat. 9/7-9/10: Monster pianist Sir Roband Hanna plays with bassit Paul West. 33 University Pl., at 9th Sc. (228– 849/0). NOTTIME FACTORY—Percussionist and world rhythm field researche Samm Bennett plays with Dr. Never and Deconstructions, on 9/6, and heads his band History of the Lat Frifteen Minusco of History, on 9/7, with Cava Cava, Christina Wheeler, and Work for Gordon. On 3/8, the record latel Bar None present some of its arrives. Original Sim, Walmera, and Shirk White and Entropy, and the great Andrew Cryflle and Michael Carvin. 9/12. Bobby Previte: Empty Suits at 9 and 11, 47 & Hossion St. (21)—5555. AE, MC.

MANNO'S CAR WASH—A litcle Chicago on the Upper East Side, with blues and good-tyme rock and roll. Monday, bewase substangy uppers weekls, there for Ladies Night. 976: Big Frank and the Healers. 977: Mitchelle Wilson. 978: Lif Ed and the Blue Imperials. 979: Anthony Kane Blues Band. 9710: Roadside Banditos. 971: Blocar Joe Laing. 9712: Bobby Nathan and Texas Soul. 1558 Third Ave., at 87th St. (569– 2423).

MAXWELL'S—Hoboken's indie-rock central or CBGB's West. Shows at 10 Fri. and Sat., 9 Sun.—Thurs. \$6-\$8. 1039 Washington St., Hoboken. (201-798-4064). AE, DC, MC, V.

MERCURY LOUNGE—With an emphasis on Lounge on 9/8, when the post-punk cocktail outfit Combustible Edison starts working the room. 9/6: West of Rome; GC Greene. 9/7: Dog's Eye View. 9/10: Monte Warden. 9/11: Something Happens. 9/12: Black Beans. 9/13: Rake's Progress. 9/14: Elliott Sharp. 217 E. Houston & L. (260-4700). MC, V. MC, V.

St. (260-4700.) MC, V.

MC, V.

MCPOPUS CAFE [DOWNSTARS]—An elegant restaurant right off Union Square, the Metropolis has recently hosted some of jazz's living legends. 979-9710. Joanne Brackene Quarter. 916-917: Ray Barretto and New World Spirit. 31 Union Sq. W. (675-2300).

AR, DC, MC.

AR, DC, MC.

MICHAEL'S PUB—Ves, the pub that Woody Allen spent Ocean sulpt in playing clarine as he does here every Monday with the New Orleans Funeral and Ragine Orchestra. Through 9/10 the great Bob Dorough, whose warm voice taught kilds their times tables in TVS Multiplications Rock, appears in his new show "Better Than Anything." 211 E. 55th St. (758-2272). AE DC. MC.

MULDOM'S IRISH PUB—All-Ireland fiddle champion Brian Conway and banjo-and-harmonica player Don Meade lead Tuesday night's firih session, a six-monthold tradition that regularly attracts unplugged from musicians from all over the city. Pat Costello, 9 a.m.—4 8–11. 692 Third Ave., bet. 43rd and 44th Sts. (599– 2750). AE, D.C., Mc, V.

PADDY REILLY'S MUSIC BAR—A regular Wednesdayand Saturday-night home to the Irish band Black 47, who are a lot better here after a few pints than they are on record or the road, \$10. 519 Second Ave., at 29th 51, (686-1210). No credit cards. RED BLAZER TOO—Early Friday evening is the time to

catch Lew Anderson's crack big band, before its members head off to their money-making gigs in Broadway orchestra pits. 349 W. 46th St. (262-3112). AB, CB, DC, MC, V.

SIDEWALK CAFE.—The new home to New York's antifolk scene, the Sidewalk regularly persents poety- and gutar-wielding artists of all stripes, with the occasional Beat refugee. 9/10: Pharoah's Daughter: Debbit Pasternak; Besty Thompson; Bill Popp and the Tapes. Sign-ups at 7:30. 94 Avenue A, at 6th St. (473-7373).

SIN-É—A cozy Hibernian folk lounge, with nightly sets by local, national, and international singer-songwriters. 122 St. Marks Pl. (982-0370). No credit cards.

NIGHTLIFE

- THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000), 9/6-9/17; Ann Hampton Callaway, Rainbow Room Dance Band with ael Andrew alternating with Mauricio Smith and Friends, Tues.-Thurs. 7:30-1, Fri.-Sat. to 2 a.m., Sun. 5-midnight. Elegant cabaret room with a spectacular AE, DC, MC, V
- TATOU-"Just for Kicks," a song-and-dance revue starring the Tatou Follies dancers. Show at 10. \$40 per person with dinner; without dinner, cover \$10. Tues.-Thurs., \$15 on Fri. with two-drink mini 151 East 50th St. (753-1144). AE, CB, DC, MC, V.
- 37TH STREET HIDEAWAY-32 W. 37th St. (947-8940). Dining and dancing to the Lynette Dupree Trio. Mon.-Thurs. 7-11, Fri.-Sat. 8-2 AE, CB, DC, MC, V.

HOTEL ROOMS

BEEKMAN TOWER-3 Mitchell Pl., at 49th St. and First Ave. (355-7300). Top of the Tower: piano lounge with spectacular panoramic views of Manhattan. Singerpianist Robert Mosci plays every Tues.-Thurs. from 9-1, Fri.-Sat. 9-2, Sun.: Marc Spaeth and Trio. AE, CB, DC, MC, V.

FOUR SEASONS-57 E. 57th St. (758-5700). Every Wed.-Sat. 6-10: jazz pianist Donald Johnston, with bassist Ron McClure joining him Fri. and Sat., 9-1. Mon.-Tue. 6-10: jazz pianist John Campbell.

AF DC MC V

PLAZA-Fifth Ave. at 59th St. (759-3000). Oak Room: Michael Roberts, Tues,-Sat. Edwardian Room: Earl Rose performs selections from Bach to Berlin to blues. Tues.-Thurs. 7-11. AE, CB, DC, MC, V.

REGENCY-540 Park Ave., at 61st St. (759-4100). Regency Lounge: Pianist Keith Ingham plays every 6-9 10-midnight Mon.-Sat. and AE, CB, DC, MC, V.

WALDORF-ASTORIA-Park Ave. and 50th St. (355-3000). Peacock Alley: Rich Siegel, Tues.-Thurs. 5-9, Fri.-Sat. 6-10: Tina DeVaron takes over Tues-Thurs 9-1 Fri.-Sat. 10-2. Diana Rogers plays Sun.-Mon. 8-1. Cocktail Terrace: Kathi Tarrant, Tues,-Sat, from 5:30-9:30, followed by Laura Taylor till 1:30 a.m. Susan Bradley plays Sun.-Mon. 5:30-9:30, followed by Nancy Marano till 1:30. AE, CB, DC, MC, V.

WESTBURY-Madison Ave. at 69th St. (535-2000). Polo Lounge: Pianist Alex Johnson plays Tue.-Sat. from 6-11. AE, CB, DC, MC, V.

PIANO ROOMS

BRUNO-240 E. 58th St. (688-4190). Northern Italian Art Deco restaurant with singer-pianist Danny Nye every Tues.-Fri. 9 p.m.-1 a.m., Sat. 9:30-2 AE, MC, V.

CAFE 44-315 W. 44th St. (581-3080). Art Deco-style Continental restaurant. Every Wed.-Fri. from 6-8: harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood. Tue.. Sat -Sun 6-10 AE, DC, MC, V.

CAMPAGNOLA-1382 First Ave., at 74th St. (861-1102). Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Wed.-Sat. 9-1:30. AE, CB, DC, MC, V.

NEW DEAL-133 W. 13th St. (741-3663). Jazz pianist and songwriter Betsy Hirsch, every Sat. from 6.
AE, DC, MC, TM, V.

NINO'S-1354 First Ave, bet. 72nd and 73rd Sts. (988-0002). Italian restaurant with singer-pianist Wendy Domarecki every Tues. and Thurs. from 8 to midnight. Michael Ester and Luis Venario with pianist Phillip Della Penna every Wed. and Fri.-Sat. from 8 to midnight. AE, CB, DC, MC, V.

SHERATON NEW YORK-53rd St. at Seventh Ave. (581-1000). Irving Fields plays in the Lobby Court Lounge, Tues.-Thurs. from 8 to midnight, and Fri. and Sat., from 8 to 1. AE, DC, MC, V.

STELLA DEL MARE-346 Lexington Ave., bet. 39th and 40th Sts. (687-4425). Mon. and Fri., singer-pianist Charazzi; Tues.: Frederique; and Andrew Wed.-Thurs., Clint AE, CB, DC, MC, V.

- COMEDY CELLAR-9/6-9/13: John Joseph; Ray Romano; Dave Attell; Mark Cohen; Greer Barnes. 9/13-9/20: Caroline Rhea; Darryl Hammond; Allan Havell: Dave Attell. Shows Sun.-Thurs. at 9. Fri. at 9 and 11, Sat. at 8:30, 10:15, and midnight. 117 MacDougal St. (254-3630).
- COMIC STRIP-Its walls lined with funny-papers icons like Dagwood Bumstead and Dick Tracy, this low-key spot presents amateurs every Monday night, with pros in a showcase. Mon.-Thurs., shows start at 9; Fri. 8:30 and 10:45; Sat. at 8, 10:30, and 12:30; Sun. at 8:30. 1568 Second Ave., bet. 81st and 82nd Sts. (861-9386)
- AF MC V DANGERFIELD'S-Opened by the respect-deprived comedian two decades ago, this is now one of the city's oldest comedy establishments. 9/6-9/11: Billy Jaye; Wayne Smith; Rich Ramirez; Tom Whitely; Mike Robles; Danny Curtis. 9/12-9/18: Impressionists the Most Brothers, who, between them, manage, Poneve, Felix the Cat, Johnny Mathis, Moody Blues, Marvin Gave, and Redd Foxx; Matt Bruke: Al Romero: Brian McFadden: Scott Bruce: Danny Curtis. Sun.-Thurs. at 8:45; Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 a.m. 1118 First Ave., bet. 61st and 62nd Sts. (593-1650). AE, CB, DC, MC, V.
- HILARITY AT HUDSON'S-A new comedy room that threatens to "bring some humor to Hell's Kitchen, hosted by emcee Kate McGill, 596 Tenth Ave., at 43rd St. (245-2063). AE, CB, MC, V.
- IMPROVISATION-A new location for this comedy club, which has been featuring singers and improvising comics for more than 25 years. Every Wed.-Thurs. at 9, Fri.-Sun. at 9 and 11:30, with regulars Mark Cohen, Brett Butler, Angela Scott, and Ted Blumberg. 433 W 34th St. (279-3446). AF DC V
- NEW YORK COMEDY CLUB-A fairly upscale place and a good spot to catch HBO, MTV, and Tonight Show regulars. Through Mon.-Thu. at 9, Fri. at 9 and 11, S. at 9:30 and 11:45. 241 E. 24th St. (696-5233) AE, CB, DC, MC, V.
- STAND-UP NEW YORK-This club regularly hosts buzzheavy Next Big Things, including Letterman audition-ers. Robin Williams is known to drop by for unannced shows. 9/6-9/13: Ray Romano; Linda Smith; Frank Santorelli. Sun.-Thurs. at 9; Fri. at 9 and 11:30; Sat. at 8, 10:15, and 12:30. 236 W. 78th St. (595-AF MC V 08500

CABARET

ALGONQUIN HOTEL, OAK ROOM-59 West 44nd St. (840 limmy AE, CB, DC, MC, V.

ASTI-13 E. 12th St. (741-9105). Landmark Greenwich Village Italian restaurant with singing waiters and opera every Tues.-Sun.

AE, CB, DC, MC, V. BLUE ANGEL-323 W. 44th St. (262-3333). Theater supper club featuring La Cage, a colorful revue starring Tommy Femia plus a cast of twenty dancers, singers, and celebrity impersonators. Shows Wed.-Thurs. at 8, Fri.-Sat. at 8 and 11, Sun. at 2:30 and 7. AE, CB, DC, MC, V.

CLEOPATRA'S SUPPER CLUB-437 W. 44th St. (262-1111). "Cleopatra's Follies," starring a dozen bellydancers, singers, and a real-live whirling dervish. Shows nightly Wed.-Sun. at 9. AE, CB, DC, MC, V.

DON'T TELL MAMA-A longtime theatrical hangout where lounging actors who've performed earlier that day sometimes toss off an impromptu song or two. Revues, comedy, female impersonation, and singers are regular fare. Every Wednesday in September: "Colorblind," a multicultural crew of stand-up comedians, performs sociopolitical gags and routines. Covers range from \$6 to \$12 with a two-drink minimum, 343 W. 46th St. (757-0788). No credit cards.

EIGHTY EIGHT'S-228 W. 10th St. (924-0088). 9/2-9/23; Julie Halston in "The Honeymoon Is Over." Singers, comedians, and musical revues are pre-sented every night. Shows Sun.—Thurs, at 8 and 10:30. Fri.-Sat. at 8:30 and 11, Sun. at 5:30. No credit cards.

JUDY'S-49 W. 44th St. (764-8930). Restaurant-cabaret. Piano Bar: Mon.-Tues.: David Lahm Duo with guest singer Judy Kreston. Wed.-Sat.: Jerry Scott. Music from 10 to 2 a.m. AE. MC. V.

- SMALL'S-A new, feisty jazz club that's liquor-licensefree and so stays open all night, offering after-hours jazz until 8 a.m. Weeknight jams start round about mid-night. Naturally, it's BYOB. Thurs.-Sun. shows start at 10. \$10. 183 West 10th St. (929-7565). No credit
- SOUNDS OF BRAZIL-The city's premier world-music venue, this is the place to catch reggae, soca, and samba legends when they're not playing for sweaty Central Park throngs, 9/7-9/8; the world's funkiest alto saxophonist, former James Brown horn player Maceo Parker. 9/12: Gilberto Santasrosa. 9/13: Scat legend Jon Hendricks. Shows at 9 and 11. 204 Varick St. (243-AE, CB, DC, MC, V. 4940)
- SUPPER CLUB-The latest home to New York's floating hip-hop/jazz nexus Giant Step, this is the place to go it you like a little bop with your break beats, a little acid in your jazz, or your R&B smoothed out. The Dayton Selby Trio plays every Saturday. 240 W. 47th St. (921-1940) AE, DC, MC, V.
- SWEET BASIL-Every Monday, Miles Evans directs the Monday Night Orchestra, playing the music of Gil Evans. Every Sunday, the legendarily warm and wistful trumpeter and vocalist Doc Cheatham plays from 2 to 6. 9/6-9/11: Drummer T.S. Monk leads his sextet 9/13-9/18: The great pianist Cedar Walton leads a hot trio, with David Williams and former Ornette Coleman drummer Billy Higgins. Sets at 9 and 11, with extra set Fri. and Sat. at 12:30, 88 Seventh Ave. So., at Bleecker St. (242-1785). AE, MC, V.
- TAVERN ON THE GREEN-A pricey restaurant and over wrought room, the Tavern is nonetheless an excellent place to hear jazz-with a great sound system and a place to hear jazz—with a great sound system and a strong schedule of legends and young stars. 9/6–9/11: Vibraphonist Ray Alexander's sextet, with Rob Kay on piano, Claudio Roditi on trumpet, Bob Kindred on tenor sax, Ronnie Zito on drums, and Harvie Swartz on bass. Sun. and Tue.-Thu. at 8:30 and 10:30, Fri.-Sat. 9 and 11. Central Park at W. 67th St. (873-3200). AE, CB, DC, MC, V
- TRAMPS-Now in its fifteenth year, the legendary Mancunian art-punk outfit the Fall shows no signs of wear, with the same old battering-ram ostinato in the bottom, noisy static in the middle, and maxir bity in top, courtesy of the ever-pissy vocalist Mark E Smith—all appearing on 9/10, with Run On. 9/9: Mavericks; Mac McAnally; Gillian Welch and David Rawlings. On Mondays, it's the steamy seventies vinylfest known as Soul Kitchen, 51 W. 21st St. (727-7788.) AE, MC, V.
- VILLAGE VANGUARD-Perhaps the world's greatest jazz club, and certainly the one most steeped in history, this 59-year-old institution is revered by jazz fans around the world (and especially in Japan). 9/6-9/11, the stylehopping clarinetist Don Byron leads his quintet, with assist Uri Caine, pianist Kenny Davis, guitarist David Gilmore, and drummer Marvin "Smitty" Smith. The Vanguard Jazz Orchestra keeps the faith on Mondays Sets at 9:30, 11:30, and 1. 178 Seventh Ave. So., at W 11th St. (255-4037). No credit cards
- WETLANDS PRESERVE-A groovy, club kid/activist hang with neo-hippie vibes and far-flung musical guests. Nota bene: Tuesday night is Dead night. 161 Hudson St. (966-5244). AE, MC, V.
- -A pretty and cozy restaurant that's more dining spot than club, though the performers occasionally can be pleasant surprises. 126 W. 13th St. (924-5182). AF DC MC V

COMEDY/MAGIC

- BOSTON COMEDY CLUB-Boston comedy circles produced Jay Leno, who we're told was once funny, as well as a host of other stars. Many of them went through this club, which often presents up to ten comedians a night. Shows Sun.-Thurs. at 9:30, Fri. at 9:30 and 11:30, Sat at 10 and midnight. 82 W. 3rd St. (477-1000)AE, MC, V
- CAROLINE'S COMEDY CLUB-This is probably one of the only clubs to serve drinks named after comedians including the "Gilbert Gottfried" (a frozen piña colada) the "Rita Rudner" (vodka with peach schnapps and tropical fruit juices), and the "Andrew Dice Clay" (whose contents we refuse to print). Shows at 8, with extra shows at 10:30 on Fri. and Sat. 1626 Broadway. bet. 49th and 50th Sts. (757-4100). AE, CB, DC, MC, V.



COMPILED BY LINDA HALL

WBAI—99.5 FM WCBS—88 AM WFMU—91.1 FM WFUV-90.7 FM WKCR-89.9 FM WNYC-93.9 FM WNYC-820 AM WNYE-91.5 FM WOR-710 AM WOXR-%.3 FM

Wed., Sept. 7 9:00 a.m./WOXR Mendelssohn: String Sym.; Gould: Latin American Symphonette

10:00 a.m./WOXR-"Music with James Isray."

11:00 a.m./WQXR-Dvorák: Screnade for Strings in E.

NOON/WOXR-Mozart: Piano Cto. No. 13 in C; Maxwell Davies: Renaissance Scottish Dances

NOON/WNYC-AM-"New York and Company." You can blame society for assigning too much value to the wisdom of the young, the publishing

industry for overestimating our interest in the wisdom of the young, or the women who enthusiastically cooperate with society and the publishing industry and write several hundr pages on How They Feel. author bearing a new "issue" every year, and neither manages to hold anyone's attention for long. (When Joyce Maynard published her memoir at eighteen, it looked as though she might develop into a writer of consequence; unfortunately, she went on to produce a lot of slight books that were, by her own admission. informed and influenced by television.) Katie oiphe, author of The ming After: Sex, Feat, and Feminism on Car and Feminism on Campus, must feel like a wallflower now that Elizabeth Wurtzel's back-lit

photographs are all over

former as his guest today. In addition, Michael

the glossies. Leonard

Lopate welcomes the

Hoffman and Walter Rosenblum will evaluate the legacy of Paul Strand. and Marianne Faithfull will stop by to promote her autobiography 2:00/WOXR-Poulenc: Les Biches: Ste.

3:00/WOXR-Beethoven: Leon Overture No. 1; Respighi: Three Botticelli

5:00/WOXR-Boccherini: Sinfonia in 7-09/WOXR-

Pictures.

Symphony Hall. Bach; Three Keyboard Concerto in d: Schubert: Symphony No. 6 in C. WFUV-"The Shadow." Fordham's station brings you, as part of its classic radio series Orson Welles as the title character. You'll also hear

Big Town," with Edward G. Robinson. 8:00/WOXR-"The Kennedy Cent Presents: A Salute to Claure "

Thur., Sept. 8

9:00 a.m/WOXR-Rodrigo: Fantasia para un oentilhombre: Corelli: Cto. Grosso in F.

NOON/WQXR-Smetana: The Bartered Bride: Ov. and Dances; Mozart: Flute Qrt. No. 2 in G

WNYC-AM-"New York and Company. The average fair-minded person is inclined to be liberal' for the chief reason that he can't but see that conservatism, however plausible its arguments, must boil down to a declaration by those who are top-dog that it's good and right for them to remain top-dog." Maybe this notebook entry by James Gould Cozzens (who was hims attacked—savagely—for being conservative) could be transubstantiated into a question and put to the National Review's Richard Brookhiser when he visits Leonard Lopate's studio today. The balance of the program will include

discussions with Sara Lawrence-Lightfoot (author of I've Known Rivers, about prominent black men and women in mid-life) and Howard Norman (author of The Bird Artist)

2:00/WOXR-Vieuxtemps: Violin Cto. No. 4 in d.

5:00/WOXR-Bach: Two Violin Cto. in d

7:00/CBS-AM--"Ask the Mayor." Reporter Art Athens welcomes Rudy Giuliani to the enudio and invites you to call in. You do not have to he ready with a poised question about creeping oligarchy. You can simply complain about the existence of parking tickets, and the mayor will tell you he's gotten a

parking ticket, too, and everyone can share a special proletarian moment Actually it is more entertaining (and more instructive) than that: Occasionally someone cracks open a fortune cookie, learns that the role of the press is to comfort the afflicted and afflict the comfortable, and pretends, almost convincingly, to be Horace Greeley; Rudy pretends less convincingly, to be

8:00/WOXR-Symphony Hall. Dvorák; Cello Cto. in b.

Lincoln.

Fri., Sept. 9 11 a.m./WQXR-Schubert: Sym. No. 8 in b ("Unfinished").

NOON/WNYC-AM-"New York and Company." It's openphone day. Call in and talk about topics of the week. There will also be some guests: Al and Larry Ubell offer tips on home repair, and Catherine Warnow and Regina Weinreich discuss their documentary on the life of

2:00/WOXR---Hummel: Trio for Flute. Cello, and Piano in A.

Paul Bowles

3:00/WOXR—Alfven: Swedish Rhapsody No. 1; Schumann Ov Scharge and Finale 5:00/WOXR-Vivaldi:

Cello Cto, in G. 7:30/WFUV-"New Letters on the Air. This program consistently features outstanding authors reading from and discussing their work; at press time, the guests had

vet to be announced. 8:00/WOXR-Symphony Hall, Avison: Cto. Grosso No. 6 in D: Brahms: Sym No. 3 in F.

Sat., Sept. 10 8:00 a.m./WOXR-Vivaldi: The Four Seasons; Tchaikovsky:

Capriccio Italien. 1:00/WOXR-"Saturday Afternoon at the Opera." Massenet: Chembin.

5:00/WQXR-Music Mountain. A live chamber-music series from Falls Village, Connecticut, hosted by Nick Gordon

Sun., Sept. 11 MIDNIGHT/WOR-"Memory Lane." J Franklin and sidekick Richard Ornstein spend the next five hours celebrating the "swooner of 1929 to 1949. crooners"

Rudy Vallee, Russ Columbo, Bing Crosby, Perry Como, and Frank Sinatra will be featured. 11:00 a.m./WNYC-

AM-"On the Media." Alex Jones presents an inexamination of current news-media issues

9:00 a.m./WOXR-"American Symphony Orchestra Subscriber-

2:00/WQXR--"An Hour With the New York Philharmonic." With comments from music director Kurt Masur.

6:00/WOXR-The lazz Scene With Peter Watrous. Watrous is the Times's critic.

8:00/WQXR--"Sunday Night Opera House. Verdi: Otello

WNYC-AM—Larry Josephson's "Bridges." To be a trendsetter, we once read is to be a conformist ahead of one's time. Larry Josephson was probably the first guy on the radio to insult callers and eat his breakfast on the air, noisily. That was decades ago. Since then he's hosted "Modern Times" on American Public Radio, collected a Peabody Award and evolved into a "neoliberal" (a neo-liberal is "a liberal who has been mugged"; it's not

reassuring that you could casily find a neoconservative who defines himself the sam way). "Bridges" is his effort to bring listeners a left_right debate that is more conversation than crossfire, more social philosophy than breaking

Mon., Sept. 12 9:00 a m /WNVC-Kraus: Sym. in E-flat; Adam: Giselle.

news.

NOON/WNYC-AM-"New York and Company," You might have missed Debbi Fields autobiography, One Smart Cookie, but she has a new book out that could earn a place on the shelf with Ann Hodgman's culinary tour de force Beat This. When Ms. Fields visits

Leonard Lopate today, decide if the I Love Chocolate Cookbook is a standard contribution to sinfulness or a really innovative route to acute hypoglycemia. Other guests: Doris Kearns Goodwin, author of a book on Franklin and Eleanor Roosevelt: Orville Schell, author of a book on the new generation of entrepreneurs, dissidents, bohemians, and technocrats who are laving

claim to China's future. 7:00/WQXR-Symphony Hall. Works by Brahms and Bach.

7:30/WFUV-"Soundprint." Julian Vignoles presents the

story of Brid Manifold. who discovered that her mother had a long relationship with another man before marrying Brid's father. The man turned out to be Patrick Kavanagh, one of Ireland's foremost poets, "The revelation of this liaison.

the relationship between mother and daughter 8:00/WOXR-"The Metropolitan Opera Presents," R. Strauss: Elektra, With Behrens. Voight, Fassbaender. King.

say the producers, "has

had a dramatic effect on

Tue., Sept. 13 NOON/WNYC-AM-'New York and

Company. Photographer Cornell Capa will discuss his first retrospective, Sally Goodgold will talk about New York City politics, and Bret Easton Ellis, we predict, will comment on the ways in which reviewers misread his work.

1:00/WOXR-Bernstein: On the Town; Schumann: Papillons.

2:00/WQXR-Haydn: Sym. No. 53 in D.

4:00/WOXR-R. Strauss: Don Juan; Ravel: Mirgire

7:30/WNYE-"Chancellor" Community Forum." Start the school year by listening to the debut of this live call-in show hosted by Schools Chancellor Ramon C Cortines. The program's aim is to provide New Yorkers with a monthly forum in which to discuss tonical issues. Since we suspect that the callers will be quite preoccupied with what's wrong with teachers, this might be the place to raise the less tonical issue of what's wrong with parents: It is a bit difficult to work with

children who are raised to

believe that an elementary

school is a free babysitter

one hangs out between

SAT practice sessions.

and a high school is where

COMPILED BY MATTHEW McCANN FENTON

WCBS WNBC WABO O WWOR O WPIX O WNET O WLIW

O WNYC O WNJM CAMB Amer

CIBSICS Arts & Entertainm GIID Black Entertainment Television GEED Bravo GEED Cable News

Network Cinemax **GUETO** City University Television Comedy Centra

CEED The Discovery OES The Disney Channel Entertai

GREED ESPN The Family Channel Channel CED Home Box Office CHB The Learning

CHAD Lifetime CESTO Madison Square rden Network The Movie

Channel CHAP Music Television OEEE The Nashville

Network CFG3 Nickelodeon Sill Sci-Fi Channel Sill Showtime

Sportschannel Broadcasting System Television
USA Network
USD VH1

WED., SEP. 7

8:00 p.m. 68 The Kennedy Center Presents A Solute to

Slava, A tribute to Msistlay ("Slava") Rostropovich, the departing music director of the National Symphony Orchestra. (1 hr.)

B High School II. Frederick Wiseman's documentary portrait of Central Park East High School, an inner-city alternative education experiment that has

resulted in a stunning

success: ninety percent of

all the school's graduates go on to college. (3 hrs. 45 min.)

11:30 The Lavender Hill Mob (1951). A marvelous comedy about a mousy little clerk (Alec Guinness) who steals a million pounds from the Bank of England, With Stanley Holloway, Mariorie Fielding, and Audrey Hepburn in a bit part Charles Crichton directed. (1 br 30 min)

THU., SEP. 8

9:00 p.m.

© Mystery!—Poiror III: Wasp's Nest. Hastings's new hobby snapping photos of everything that crossese his path—proves to be a boon to the inspector when the amateur shutterbug inadvertently photographs a crime in

progress. (1 hr.) 10.30 (DAY) Death in Venice (1971) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the adagiette from the Fifth Symphony is used throughout) who falls in love with a beautiful teenage boy in pre-World War I Venice. A lavish. almost suffocating film. With Dirk Bogarde and Bjom Andresen. (2 hrs. 30 min.)

Clive James. The talk show host who is considered smug even by British standards interviews Chuck Barris and Jerry Hall. (30 min.)

FRI., SEP. 9

9:00 p.m.

© Cleveland Plays the Proms. The Cleveland Symphony Orchestra in performance at London's Royal Albert Hall during the summer promenade concerts (or "proms"). Music director Christoph von Dohanyi leads the orchestra through Beethoven's Fifth Symphony and Ravel's "La Valse." (1 hr.)

10:00 Performances-Dance in America: Billboards. The Joffrey Ballet shows off new chorcography set to some of the bestknown songs from Purple Rain, Graffiti Bridge, and Parade, albums by the singer who used to call

nimself Prince and now identifies himself by that weird symbol. What does it say on his Social Security card? (1 hr.) 1:00 a.m.

(1983). A beaut photographed but unexciting Canadian Western, Richard Farnsworth, whose preternaturally still presence has great authority, stars as an actual stagecoach robber who managed to survive into the twentieth century. Director Phillip Borsos has photographed the vast frontier and scrapply towns of British Columbia in fresh

morning light and the elegiac tones of dusk; you seem to be seeing certai archetypal things—a train rounding a bend—for the first time. (2 hrs.) SAT., SEP. 10

6:00 p.m.

Rough Guide Venezuela. Where to get cranked in Caraccas. (1 hr.) 7:00

Celebration of Birds With Roger Tory Peterson, Gerontok bird fetishist Roger Tory Peterson takes us on a guided tour of various American bird habitats

and looks at the efforts being made to save them from destruction. (1 hr.) GMGM: When the Lion Roars. A look at the

legends surrounding the golden age of Hollywood's premiere dream factory—its rise and fall, its triumphs and failures, its romances and scandals. This segment covers the years 1936-1946, when studio chief Louis B. Mayer carried on alone, after the death of production head Irving Thalberg. In 1946, MGM enjoys its most successful year ever, but changing

popular tastes (and the

advent of television) do

not augur well for the studio. The second of three parts. (2 hrs.)

D Les Girls (1957). George Cukor's musical about a one-man, threegirl traveling song-and-dance act. The score is not Cole Porter at his heet and Mitzi Gaynor is an embarrassing Debbie Reynolds clone, but the luminous Kay Kendall manages to project glamour and commor sense simultaneously, and there's some very pretty Technicolor scenery (1 hr 55 min) 11:55

E Smile (1975). A quasijournalistic retelling of what happens behind the scenes at the finals of a young women's beauty contest. This pleasant American comedy plays fair with people who beg to be ridiculed, and is funny, sobering, and strong. With Bruce Den and Barbara Feldon. Michael Ritchie directed. (1 hr. 55 min.)

2:00 a.m. (B) American Playhouse-Armistead Maupin's Tales of the

City. An adaptation of Maupin's celebrated stories of the lives and loves of a group of singles living in 1970s San Francisco, starring Olympia Dukakis and Laura Linney. The third and fourth segments of this six-part mint-series are shown back-to-back.

(2 hrs.) 4:00 Masterpiece
Theatre—Calling the Shots. Maggie resolves to keep mum about her visit from the police; cameraman Charlie nobly offers to stay with her, only to make a clumsy

attempt at seduction; exhusband Tom reveals that he's going to be a father again; changing her telephone number doe Maggie no good, as the threatening calls continue. The second of two parts. (1 hr)

SUN., SEP. 11

7:00 p.m. The Hermitage: A Russian Odyssey. This special visually chronides Russia's dramatic 300-year

evolution from the days of | of her system by adopting Czarist monarchy, through the Bolshevik Revolution, to its present, uncertain state. Produced on location at the Hermitage Museum in St. Petersburg, which is home to one of the greatest art collections ever amassed. NPR journalist Rod MacLeish is the host, the first of three parts. (1 hr.)

1 Nature—Tawai: Island of the Apes. This tiny, unique island is all that remains of the oncevast Upper Gunica tropical rain forest. A look at local withcraft and tribal

taboos, the changing character of the environment, and the more than 2,000 primates that inhabit the island. (1 br)

Revolution (1985). It's a disaster, and often absurd, but given how much it cost and how much effort went into it you may be too depressed to laugh. In this epic folly about the American War of Independence, Al Pacino is Tom Dobb, an alleged Scottish immigrant, but every time he opens his mouth he

sounds like Chico Mary with a head cold. Trying for "relevance," director Hugh Hudson and writer Robert Dillon have chosen a hero who is self-centered and inarticulate. The one time Americans achieved eloquence, and here is a hero who can't speak! Hudson works in a relentlessly "grim" yet secondhand style, with lots of cruelty, suffering, wounded and dying men, amnutees beatings and enough mud and rain to sink Noah's ark. With Nastassja Kinski as a highborn American (1) who takes up the Revolutionary cause, and Donald Sutherland.

as a sadistic British officer. 9.00 (E) Masterpiece Theatre-Calling the Shots. The police discover wires and bugs in

sporting a huge hairy wen.

(2 hrs. 30 min.)

Maggic's apartment; Michael Evans (an erstwhile ally) becomes a prime suspect; Maggie tries to work the stress out

a compulsive regimen of exercise boyfnend Nick enters a hospice to die; Maggie makes an on-air confession about Brian's death; her tormentor confronts her at last. The last of three parts. (1 hr.)

MON., SEP. 12

8:00 p.m.

(E) The Metropolitan Opera Presents— Elektra. James Levino

conducts this January 1994 performance of Richard rauss's one-act opera (with a libretto by Hugo von Hofmannsthal, after his drama based on the classical Greek tragedy by Sophocles) in which Elektra is determined to avenge the murder of her father at the hands of her mother, Klytamnestra, and Klytamnestra's lover, Aegisth. The role of Elektra is sung by Hildegard Behren Klytamnestra by Brigitte Fassbaender, Aegisth by James King. In German, with English subtitles. (2 hrs.)

 American Masters— Martha Graham: The Dancer Revealed. This biographical profile traces the career of the renowned choreographer from her beginning as a struggling artist with a new vision for American dance to her final days in 1991, when at the age of 94—she still reigned over the field she had helped to transform. (1 hr.)

TUE., SEP. 13

9:00 p.m. (19) American Playhouse—Armistead Maupin's Tales of the

City. Mary Ann grows suspicious of Norman and secretly enters his apartment; Mona surprises D'Orothea by inviting her parents for duner; Mary Ann confronts Norman about photos she found while snooping; Mona shows up at Anna's party and asks to move back in with Barbary, their reunion helps Anna to cope with Edgar's impending death. The fifth and sixth parts of this six-part series are shown back-to-back (2 hrs.)

Town and Country Properties

Town and Country Properties is a weekly feature. Special rates effective with the January 10, 1994 issue: 388.50 per line, one-time ask; 356.50 per line, one-time ask; 356.50 per line, one-time ask; 356.50 per line, one-time insertion. Certain ask; 356.50 per line, one-time ask; 356.50 per line, on

APARTMENT FOR RENT Manhattan

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New York's Town & Country Properties To advertise, call 212-779-7500.

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COUNTRY PROPERTY For Sale/Rent

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swim in the heated pool, work out on the lighted Har-Tru tennis court, bike the back roads, fish the bass pond, or just veg out w/the huge satellite TV. The 3-story, 10-room stone barn is set on 6 acres - and loves kids and entertaining. Great home, all seasons, 75 mins NYC, btw Flemington

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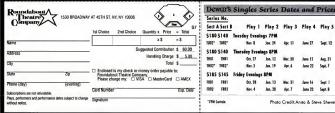
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there is any truth to these rumors. She

looks forward to hearing from you

Charming, Pretty, Successful—Elegand female executive, compassionate, page distener, no dependents, 3'2". 102 lbs. devoted, with joic de vivre. My passions include photography, travel. fine custien, bosai trees, biling, soncheling, country drives, antiquing, theater and laughter. You are a "gentle man", successful business executive who is spirited, understated, principled, a good listener, understated, principled, a good listener, is nonmoker, physically fit, in late 3'0, of 40s, good sense of humor a plus, to share life's great adventures. Bio'photo (happy to reciprocate), 8841'12".

Attractive, Successful Female—PhD, health researcher, amateur musician, enjoys Manhattan, films, travel, jogging, likes to be playful as well as serious, 44. Seeks accomplished, compatible male with reasonably similar interests, for caring, committed relationship, 2363 [28]

SEND A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS

New York Magazine, Box #
P.O. Box 4600

New York New York 10163-4600

My Greatest Souree Of Pleasure is making the ones I love happy. Familyminded (19) pretty, petite, filt), divorced [ewish female seeks gentleman who (filk myself) is healthy, fit, sincere, unpretentious, warm, good-natured, highly deutated...loves children, pets, suburban living...enjoys family, tennis, travel, friends, movies, theater, photography, reading, everyday pleasures...desires lifelong romance.marrises, Note/ebote, 2241 [5]:

Gay, Super-Successful Man—58, attractive, well-read, humorous and involved in the arts, seeks bright, attractive and preferably European friend, 35-45, to share special life style. Serious reply only. Photo appreciated, 2189 [9]

A Scrious Proposal-I am a 46-year-old male, completely done with childhood, and interested in sharing the rest of a very full life with the right lady. My interests include ballet, opera, symphony, film and museums, all of which I frequent. But even more important is the interaction which takes place between us in the time we have · alone or with friends. I will reciprocate your decency, respect, kindness and loyalty, and will enjoy sharing what is important to you. I am 5'7", Jewish, divorced and a professional. You may be of any religion, race or height. You are very bright, very pretty, and younger than I am. You are romantic and passionate by nature and want to be treated like a lady at all times. You take pride in yourself and in being with a man who treats you well. If all of this sounds like you, and you live in Manhattan or Bergen County, please write. A photo would also be helpful. 2203 €

Westehester Man, 41—Italian descent, wishes to find one fine woman to frolic with while enjoying fantastic fall foliage. Note/phone insures reply. 2359 [●]

Tall, Blond, Freckled—Outdoor woman, divorced, educator, West Side/East End, seeks man. 55 plus. 2147 №

Just Great—Very pretty, 5'8", thin, 33, professional, smart, athletic, lewish, very funny, sincere, refined, loves jazz/blues. Seeking tall, genuine, smart male, 33-45, interested in finding "the one". Note/photo appreciated, 2391 [3]

Adorable, Bright Female—37, Jewish, confident, seriously fun, professional, seeks male counterpart. Photo. 2337 ☑ ☎

Man (That's A Start)—35, Jewish Esq., successful in business, kind, enjoys art and sports, sometimes very good-looking. Seeks similar, upbeat, sincere Jewish woman...forever after. Photo. 2323 [2]

Strictly Personals is a weekly feature. Cost is \$34.50 per line, two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add \$30.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of \$50.00. Mail responses are forwarded continuously for six weeks and phone response line is open for 3 weeks after issue date (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX) call 212-779-7500 or send personal check or credit card information with advertisement to: Strictly Personals, New York Magazine, 2 Park, Avenue, 11th Floor, New York, NY 10016. Advertisers must Include home address and daytime phone. All ads accepted at the discretion of the publisher. New York Magazine Is not responsible for printing errors and omissions. Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Attractive, Successful Jewish Female-25, 5'7", slim, brown hair/blue eyes. Too busy establishing my career to be hanging out in bars. Looking to meet handsome, pro fessional Jewish male, 28-35, who is confident, ambitious, secure within himself, with a good personality. If you are 5'11" plus, know how to have a good time and have a great sense of humor, please respond with note/recent photo. 2388 2 7

Warm, Fun-Loving Brunette-If you like walks in the park, Monday night football, and are ready to meet a quality person, then we have something in common. 33. attractive, athletic Christian female. looking to make a love connection with a 30-40 male. Note/photo. 2306 E

Intellectually Challenged-Beautiful blond, 37, shallow capitalist - seeks Jewish man of virtue, integrity and passion, brilliance in business and greatness of heart, who thinks laughter is the most civilized sound. Note and photo. 2328 1 77

Tall Jewish Lawyer-40, seeks a woman with a bright mind and strong body. for romance. If you beat me in armwrestling - I'm yours! 2211 🖭

Marilyn Monroe's Body-Sandra Bernhard's mind - very attractive, sexy, funny, red-haired, divorced lewish woman, performer-writer, 40, is seeking a new steady love. Richard Lewis and Billy Crystal types preferred. 2253 E

Are You Really Ready-For a commitment to a happy, mellow, successful, divorced lewish exec? I'm very active and youthfully middle-aged, with a lovely Hamptons waterfront cottage and Manhattan apartment. Golf, tennis, opera, movies, family, etc...are my hobbies. You should be a really slim, attractive, affectionate, nonsmoking, modern/old-fashioned, "up" woman, 50s-60s. A recent photo/short bio required, 2251 To

Rich, Generous Man-I offer to share my entire fortune with the woman I marry. This fortune consists of good looks, downto-earth actions, warmth, common sense, I'm 47, a detective, and seek a woman of compatible riches, Photo 2404 (*)

Interracial/Cultural Relationships-Work! Pretty, sexy, feisty, white, blueeyed, Ivy professional seeks a forever of romance, laughter and honesty. Need one educated, successful, family-oriented, 28-38 man of great mind/body - black,

Hispanic, etc. Note/photo. 2386 E Handsome, Unpretentious-Gentleman. Dentist, 38, 6', seeks pretty, warm, intelligent lady, Photo, 2309 Ed

career. Enjoys movies, dinner, theater, beach, hanging out and cuddling up with someone special. Seeking ID/MD/PhD/ MBA gentleman with a mesomorphic build, nice smile and a temperament to match, Note/photo/phone, 2205 E

Stunning, Smart, Sexy-Fit and fun female MD/artist, 5'6", slim model type, mid 30s, Jewish, seeks great guy - tall, attractive, financially successful, educated, late 20s-40s. Prefer photo. 2369 🗷 🛣

Wanted-Strikingly horsewoman, 20-30, for strikingly attractive horseman, well-to-do, 36. Send photo. 2396 📧

This Is Not A False Advertisement Very pretty brunette, petite, athletic (skiing, running, cycling), very warm, onate and sincere. If you are 33-43, lewish, fit, fun and don't have a problem with terms like "relationship" or "commitment", send photo/phone/note. 2249 📧

First Comes Love-Then comes marriage, then comes Canvon Ranch or Paris. Lovely, mediocre poet but terrific designer - seeks creative giant with kind heart, optimistic spirit and bonus airline miles, for better-and-worse adventures. 45 plus. 2068 🗷 🏗

Rare Gem Seeks Setting-Bergen County lady with model looks, welleducated, healthy, blond, slender and fit, 30s, 5'7', Catholic, nonsmoking, financially secure, with high professional and personal standards. Considered to be an upbeat person with a touch of dichotomy funny/serious, elegant/down-to-earth, likes travel/likes also to stay home by the fire. Some interests include exploring NYC, restaurants (from gourmet to local ethnic), country drives, old houses, antiques, movies, tropical vacations. Would like to share new travel experiences, dancing, working out with a willing companion. I appreciate a good sense of humor but prize friendship. Never married but hope to share the joy of a loving partner and lifelong friendship with one special person as well as the pleasures of parenthood. I'm hoping to meet a welleducated, upbeat man who is healthy physically, emotionally and spiritually Please be Christian, marriage- and familyminded, mid 30s-mid 40s, tall, attractive, and happy with what you do in life. Send

photo, note and phone, 2403 E Leggy, Blue/Green-Eyed-Raven-haired producer/educator/foxette - looking for commitment-minded male, 2254 2 T

female of beauty, femininity, sensuality, for living, loving and laughter - and possibly commitment, 2335

Author-Fit, 30s, seeks female. I love karate, piano, laughing, travel and the beach. Note/photo/phone. 2330 🖾 🏗

Single Jewish Male-28, tall, athletic, professional, with good looks and personality to match, seeking slim, attractive, family-oriented, single Jewish female to share Thursday evenings at 9:00 on NBC. Nonsmoker. Note/photo/phone. 2231 🗷

Successful Investor Looking For Mateam looking for a woman to marry. If you introduce me to the woman I marry, I will pay you one-hundred-thousand dollars. She could be your daughter, your best friend or just an acquaintance. Why would I do such a thing? Well, because the person I'm looking for is very exceptional: she may not be inclined to read personal ads herself - and because finding her is very important to me. Who am 1? I'm 5'11", 160 lbs, age 40, but most people guess my age at around 30. I'm in exceptional physical shape - I work out two hours a day and run 35 miles a week. I'm considerate, passionate, even-tempered, well-educated and handsome. I practiced law for ten years and am a former partner of one of America's largest law firms. I no longer practice law, as I spend my full time managing my personal investments, which earn me over five-million dollars a year. I work only for myself, so I enjoy a lot of personal freedom. My hobbies include scuba diving and snow skiing. I love travel, fine dining, theater, good entertainment and exotic cars. Who am I looking for? A woman in her 20s to early 30s, somewhat tall - 5'7" to 5'11", who is strikingly beautiful and is also in exceptional physical shape - she works out regularly, she is intelligent, charming, passionate and eventempered. She wants a committed relationship but is not set on starting a family. Please send serious inquiries only. All responses will be kept strictly confidential.

Discover-The out-of-the-ordinary! I am pretty, fit Jewish woman, 28, looking to share my passion for adventure with an attractive, fit Jewish man, 30-38, with a wild sense of humor. Note/photo. 2380(*)

lewish Female-41, attractive, like walking, theater, conversation and fine dining. Seeking intelligent, accomplished, tall, marriage-/family-minded, class lewish man. 2295 E T

Very Cute—Young-looking 34-year-old Affectionate, Sensual, Fun—Single Absolutely Appealing Man—35, JD, girl - long hair, petite, sweet, professional white male, 40s, seeks single white successful, truly handsome, Jewish, seeks woman with playful spirit, keen intelligence and true beauty - for special relationship. Photo a must, 2304 🗷

> Lonesome Lady-Seeks similar gent, 45 plus, for possible long-term relationship and to share past adventures while seeking new ones. Note/photo. 2229 🗷

Successful Entrepreneur-40s, tall, quite handsome and fit Wasp. I enjoy theater, music, dining, fine wines, world travel and much more. I live in Manhattan during the week, then relax weekends at spectacular home in Connecticut, You should be very bright, very attractive and accomplished. We both want a close, caring relationship, romance, much fun. Photo/note. 2325 🖭

But It Wouldn't Bc Make-Believe Witty, warm, handsome Christian male, 6'1", 195 lbs, 48, blue-eyed executive, North Shore LI, seeks intelligent, slender, feminine woman to share quality time. Tennis and music lover a plus. Photo/ phone - will exchange. 2358 €

Psychotherapist—Tall, attractive, 55, seeks successful man. Photo. 2265 Handsome, Fit/Fabio Not-Italian, 44,

educated professional, family-oriented, secure, humorous. Enjoys barbershop harmony. Scandinavian folk dancing/ ballroom, sauna, nature, travel. Seeks stunning, elegant, smart, sensual soul mate. Photo/note. 2364 🗷 🏗

Exceptional One-Intuitive, goodlooking, successful Manhattan businessman, 42, fit, sexy, green-eyed blond, with senses of decency and humor, seeks slender, sensual, intelligent, upbeat, truly beautiful woman who enjoys romance, travel and exercise, to share life's surprises. Photo required. 2405 🗷

Ferklempt But Stable-Divorced lewish nonsmoker, 43, 20 miles north of NYC, pretty, petite, bright, caring, down-toearth professional. Seeks man of integrity and compassion to share life's nachas and tzuris, and ultimately bagels and lox! POB 351, New City, NY 10956

Cat Lover-30s, slim and fit with dark hair, seeks human male with feline qualities, to explore the East Village music scene or Lincoln Center. POB 1474. NY 10274

Upper West Side-lewish man, 39, with many interests (plays piano and hockey), seeks interesting, stable, kind woman for love, marriage, kids, Letter/phone/photo.

HEAR THE VOICE BEHIND THE AD CALL 1-900-454-1800 \$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call as well as write Strictly Personals advertisers. Look for ads with to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th., New York, NY 10036. (212)852-7700

SEND

A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS

New York Magazine, Box # P.O. Box 4600 New York, New York 10163-4600

Very Attractive Woman Physician-Slim, warm, caring, optimistic, Jewish, 44, seeks special man. 2356 [*]

Last Chance-Single white male, handsome (very), athletic, 40s, looking for a sophisticated, pretty lady, 25-40, for a long-term commitment, 2319 @ 2

Gay Male-Mid 40s, vital, adventurous, fun, in good shape, lively personality, attractive too. Looking for counterpart and potential relationship. 28-42. Photo appreciated. 2132 [+]

A Simple Plan-Work hard, succeed to the best of your ability, establish values consistent with your beliefs and develop into someone reasonably worthwhile. So far, so good. Shouldn't you then be able to attract a woman who meets your level of expectations and values? Not quite that simple. I'm 57, reasonably good-looking, athletic, nonsmoking, 5'11", 160 lbs, with a sense of humor and positive attitude that always seems to get me through, Boating and travel are the best. Sailing through the outer Bahamian Islands on a moonlit night, climbing along the Great Wall of China or just simply having fun is great, but much better with the right person. I want a relationship with a mature, sophisticated woman who knows who she is and what she wants. Mid-late 30s or early 40s, attractive, has a sense of humor and likes adventure and romance. Two people in a relationship that is right for both is my simple plan. If you like my ideas, how about a note and the best of your Kodak moments, please? I'll be glad to reciprocate, and then let's have lunch and talk. 2315 🖭

Intelligent Manhattanite-Late 30s. athletic, good looks, successful, witty and interesting. Seeking a protty, slim, persona-ble woman, under 30, for a relationship. Note/photo. 2348

Brilliant, Spiritual, Witty-Strong, rather cute, middle-aged, artistic man seeks counterpart - in-shape, receptive, attractive, creative woman of wit and wisdom. Photo and letter to: 2351 💌

World-Class Beauty-NYC, Hamptons, Italy, London. 37. Glamorous, amorous, Waspy blond sophisticate. Drop-dead walk. Brainy and accomplished, creative. Deliciously mischievous, existential, fit. Extraordinary inside. Seeks (no, prays for) tall, very handsome match, gentleman who's truly in the top 5 percent in every aspect of life except romance, I'm ready to be swept away in Chapter Two. Please, no delusions. Note/photo. Will RSVP. 2406 Z

Attorney/Investor-Handsome and cerebral, very comfortable, 66 - looks 56, 5'9 1/2", slim, physically/mentally fit. Looking for very pretty, intelligent, suc-cessful professional lady, medium height, slim, good figure a must, about 50, for significant relationship. Be honest. Phone/ bio/clear, updated photo a must. 2087

Attractive, Successful, Professional-Woman - personable, witty, 40s, athletically inclined. Likes reading and walking in the park as much as cocktails on Park Avenue... Seeks similar man, 38-52, to share romance, conversation and life. Note/photo/phone, 2367 🗷 🏗

New To NY-Female, adventurous, loves outdoors/not a nature head, great sense of humor, attractive brunette, relocated from Pacific Northwest, Christian, financial professional - loves skiing, biking, theater and arts. Seeks fun, warm, established 30-36year-old who desires above and seeks a relationship leading to love/family. Photo/ hio. 2272

Sleepless Near Summit-Pretty, vibrant, warm and smart, 40-year-young widow seeking a quality man who is bright, honest, optimistic, affectionate and kind, with a sense of humor and good values (38-52). I'm a shapely, fit, 5'6" brunette of Italian descent. I enjoy movies, good conversation, theater and the arts, most music, fitness walking and more. Nonsmoker, Send phone/note/photo - will exchange - to POB 2376, Livingston, NI 07039

Warm, Deep, Attractive-Psychologist seeks truly pretty, smart, shapely, petite woman, 47-57. Photo please. 2393 🖪

Attractive, Charlsmatic, Intelligent-Widow, no children, financially secure, seeks friendship with gentleman with oldfashioned values, of 60 or over, 2389 3 Sooo Pretty!-Smart, sexy, shanely too, with class and upbeat spirit (young

47). A smart, fit, well-groomed, quality male (40 plus) should call or write without delay! 2266 🖃 🕿 Ferklempt Without You-Very pretty,

slim, sexy, petite, 35, successful ad exec, active, fun, Jewish, seeks handsome male counterpart, under 42, for great relationship. Note/photo a must. 2350 I

New York's Premier Matchmaker

NOW ALSO ON LONG ISLAND

As featured on Maury Povich, Montel Williams, ABC, Fox News, Geraldo, Dr. Ruth, Cosmopolitan (Jun '91), and NY Times (Jul '93),

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.



Meet Vegetarian Woman-Extremely Gay White Female-Very attractive, fit attractive, Jewish, slim/shapely, all-natural, 5'2", 50ish. Enjoys classical concerts... loves Europe, traveling, PBS, theater, shopping and finer things in life. Seeks youthful male, 50-65, nonsmoking, good You won't be disappointed. Please send physique, honest, considerate, generous, nancially secure and enough energy to keep up with me. Photo please. 2267

No Forrest Gump—But shares kinship with same - lovable, friendly personality and attractive features, plus double the IQ. Entrepreneurial physician, 40s, who is outgoing, sports-minded, physically fit, seeks woman in her 30s who has style and substance and desires serious relationship Letter/photo/phone, 2286

and successful finance professional. I'm 34 years old - looking for relationship with a very attractive, feminine woman with enthusiasm, brains and a sense of humor. photo and note. 2320 [*]

Slavie Soul And British Wit-United in body of ex-dancer! Maintenance: doses of witty repartee delivered by tall, handsome 40-something contemporary hero. Send precious Kodak moment. 2159 181

Just Whistle-Bacall looking for her Bogie. Raven-haired, green-eyed, very attractive businesswoman who likes tenn working out, dining out, movies and the beach - looking for honest, warm, loving, successful man who will share my sense of humor, 33-50. Let's laugh together, and maybe love together. Photo and handwritten note, please. 2373 🖭

No Compromises—I am too special to compromise, and you should be too! Looking for a very unique man, who would never consider answering this ad, but I hope he or you will for him. He should be 50-very young 65, distinguished looking, impeccablc, highly educated, extremely articulate, emotionally and financially secure, top professional in his field, slim, athletic, healthconscious, great sense of humor. This multifaceted, dynamic woman of substance has one standard - "The Best"! CEO of an international company, "has it all" - but is not complete. Divorced, no children, has dated the power brokers of the world. Described as a "Foxy Lady", "lewel", "Queen", with great style and class. Soft, sensuous, Scandinavian blond, 112 lbs, 5'5" (curves in the right places), great beauty inside and out, is adventurous, flexible and loving. Mid 40s, looks 30. My world-traveled, sophisticated life style requires contrast and balance. Blacktie vs. outback. Brahms vs. jazz. football vs. museums, Le Cirque vs. Arturo's. Have conquered the business world and now ready to devote myself to a husband. Letter/phone/recent photo, please, 2292

Attractive High School Teacher-Blueeyed blond, 32, 5'9", slim, educated, world-traveling, warm, spontaneous Christian woman - seeks committed relationship with intelligent, fit male, over 5'8', 25-43. Note, photo and phone, please. 2314 @

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Philharmonic has a proposition for you: Join our Young Subscribers Club and buy tickets for up to three select Friday night concerts for only \$15 each (reg.\$35).

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doctor/lawyer/CEO, 54-63, 2143 - 27 Attractive Lady-Sceks elegant man: varied interests/humor, 60s plus. 2372 E

Your Time Has Come-But first, a short quiz: Do you complain about the scene in the Hamptons/Fire Island, yet return year after year? Are you unhappy with your job/apartment, yet never do anything about it? Do you consult your mother before making even the smallest decisions? If you answered "yes" to any of these, skip my ad! 30-year-old lewish male. Ivy grad. Wall Street professional, seeks welladjusted, intelligent, attractive Jewish female, 26-30. Sparkling personality a must! Notc/photo please. 2056

Tall, Handsome, Athletic-38, Wall Street professional would like to meet cducated, down-to-earth, slim woman (nonsmoker) to enjoy NYC, Photo. 2340 @

Secure, Witty, Sensuous-Male, 30, 5'5", fit professional, seeks female partner who is honest, intelligent and carries a sense of style Take a chance 2327 [*]

Sailor, Skier, Tennis Player-Music lover - sensitive, passionate, good-looking - seeks pretty, sexy, humorous, intelligent slim lady under 50. Photo please. POB 385, Fairfield, CT 06430

The Caring Man Writing These Words— Would be happy by simply being with you: an aware, cultured, sensitive, slim, natural, fun-loving, joyful woman who would enjoy calm, comfortable trips to London, Paris or a local bistro - just to blow our cobwebs away. I'm a classy, Manhattan, gettin'-hitched-minded professional with lots of graving hair, 5'10", fit, very easy on the eyes (blue), and look (and act) much younger than my 58 chronological years, A photo with some prose, please! 2276 🗷

Petite Westchester Attorney-Attractive, 50, grown children, seeks strong, gentle man Photo/phone/note appreciated. 2277 [8]

I Want To Be Known-In every particle and vibration of my being by a man who is infinitely curious about the possibilities of love. 2283 @ 2

Very Pretty, Sexy-Blue-cycd brunette 30something, seeks attractive, witty man, 36-48. Note/photo/phone. 2390 🗷

Pretty, Elegant, Affluent-Woman seeks | Heart Of Gold-Inside a tall, lewish media sales exec, 36, very handsome (I'm told), sweet, kind, carring, sensitive. loval, sincere, very affectionate, smart and funny - seeking the clusive angel for a lifetime of hugs, kisses and laughter.

Photo please. 2371 [1]

> Friends Might Introduce Us-You are a very tall, fit, young 50, well-educated, very sweet guy. I am a tall, very slim, very attractive, intelligent widow. Photo please. 2260 🖃 🏗

My Wish-Is to meet a fit, adventurous female who enjoys long drives. theater, sports or cuddling. As for me: bachelor, 26, fit, with a dark complexion, who's tired of spending time alone. Photo/phone. 2343 1 2

Professional, Blue-Eyed Female- Sceking mature, honest and cheerful male, 40-50. Letters and photos only. 2374 (e)

Adorable, Sexy Male Attorney-Jewish, 42 (looks 30), seeks petite princess for workout partner and soul mate. Note/ photo a must. 2410 🖭

It Could Happen-You - a pretty, petite, smart Jewish gal could send this Tom Cruise/Paul Reiser type, 37, a note/photo, and together we could sail off into a sun shower with great precipitation. 2395

lewish Woman-30s, accomplished professional, attractive, seeks brainy lewish man. Enjoys foreign travel languages, photography, museums, dancing, water sports. Letter. 2324 🗈 🏗

Iulia Roberts Look-Alike-Great bod. 36, seeks well-educated, tall white Christian male, 36-41, for friendship and lasting relationship. Photo. 2274 T

Gav White Male-45 (young at heart and in spirit), 5'4", 135 lbs (small and cute). Enioys theater, conversation, good food and the beach. Seeks honest, caring man, 35-50, stable, mature and romantic, with good sense of humor, for fun times and possible relationship. 2256

Sensuous Black Woman-Lovely, fit, 5'8", seeks ardent white man, 2544 . T Pretty lewish Banker-31, sparkling smile and brown eyes, sweet, outgoing. Loves to laugh, travel and sing. Sccks a great Jewish guy, 28-38, successful, handsome, funny and caring, to share joint checking for life. Photo please. 2394 2

Pretty, Passionate PhD Psychologist-(5'8", 48, long black hair, leggy), seeks mate who is resourceful, reliable, realistic, and loves to hug and be hugged. Dazzling sense of humor a huge plus. 2366 T Funny Men For 100, Alex-The contestant is an attractive, witty, tall, slim,

professional Jewish woman, 43. Categories are: movies, travel, sports, cartoons, CD 101.9 and cappuccino. The final leopardy answer is: a caring guy with intelligence and a sense of humor. Photo appreciated. 2301 T

Single White Female-Desired by an affluent Ivy PhD with postdoctorates from MIT and Harvard Medical School, Loves skiing, classical music, international travel, museums, fashion and fine dining. I am Chinese, 39 (look 31), attractive, kindhearted and humorous. Secking an exquisite lady, under 32. 2258 🖭

Handsome, Affluent Jewish Professor-With tenure, from distinguished NI family, seeks very bright lady, 30-40, to share wonderful life. Prefer professor, MD, JD, PhD, MBA, or career lady, but must want marriage, future children soon, 2409 27

Athletic Professional-Charismatic and very attractive, 36, 6'2", blond, blue - with eclectic and adventurous interests - seeks slender, classy, ebullient female with passion for life, 25-35, 2342 [*]

Sincere, Romantic, Caring-Divorced white male, 50, 6', down-to-earth, very affectionate and honest - enjoys candlelit dinners, music, dancing, movies, long walks and much more. Would like to meet attractive female with similar qualities, who is not afraid of love and commitment. Note/photo/phone to: POB 1624. White Plains, NY 10602.

Wanted: Male Friend/Lover-Savvy about the '90s but grounded in the '60s. I'm strong, sexy, sensitive, slender, senior exec. You're smart, successful and intuitive, late 40s-50s. Note/photo/ phone. 2397 🖭

Tall, Dark, Handsome-lewish attorney, 6'2", 185 lbs, 46, former model, seeks tall. educated, slim professional female, 28-38 (no kids), for serious relationship. Animal lover and sports fan a plus. Westchester, Rockland, North Jersey okay, Recent photo a must for reply. 2399 💽

My Best Friend-She's 34, 5'7". lewish, pretty, smart, slender, vegetarian, and loves animals. She deserves an intelligent, handsome, (com)passionate, adventurous, athletic soul mate, 30-38. Scnd her a creative birthday card with note/photo/phone. 2297 [1]

Successful, Attractive Blond-Green cyes, Jewish, 5'9", slim, 35 - loves skiing, cycling, running, travel and culture. Seeks male counterpart. Note/photo. 2285 🗹

Steal My Heart-Single man, MBA, 6', trim, sensitive, 47 - likes travel, iazz. outdoors. Seeks romantic, upbeat Chris-tian lady, nonsmoker, trim, for mate and family. Note/photo. 2385 🗷

British Beauty-39, slim, fun, sport seeks stable professional male, 39-45 nonsmoker, to share autumn days and beyond, Note/photo, 2357 . 2

Looking For A Little Love-And a lot of laughs with a kindhearted gent, 40-50. Must love cultural pursuits, an occasional opera, frequent country getaways. Photo/ phone. 2261 .

A Woman-Who enjoys sports, outdoors, theater, art and reading, seeks fun, loving, good-natured, compassionate man with a sense of humor, 30ish-45ish. I'm 39, like animals and children. 2317 3

Catwoman Sceks Batman-Single Jewish woman, 35, discerning, educated, pretty, slender. Seeks single, Jewish, handsome, nice guy, to 38, with integrity, a dry wit and a finely tuned mind, for connubial bliss. Photo appreciated. 2398

Stylish, Funny, Attractive Girl-Pure of heart, mid 30s, seeks sophisticated, career-established lewish man who's open to laughing and enjoying life with a matc. Photo/note. 2341 [1]

Attractive, Bright, Caring-34, 5'6". warm, shapely, athletic Jewish woman seeks genuine, handsome, successful, cuddly, well-bred man with a heart of gold, for everlasting relationship. Photo, 8493 [2]

STRICTLY SPEAKING ... 900 Personals Get Results



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IT HAPPENED THROUGH New York Personals

MEANT TO BE

The voice on my answering machine had an unusual accent and left a (718) number. My response to the NY Magazine ad must have been sent to the wrong box number. My (914) mentality doubted that anyone in (718) liked to "...sail, ski and travel." I didn't return

the call.

The message was there when I returned from work the next day. Had to called again. "Or was this the same message from the previous day? It was 43, had four children, a career and a house in Rye. I had been divorced for ten years and had just come out of a two-and-a-half-year relationship. I realized that I was being narrow-minded and rude and

decided to return the call His name was Moshe Horowitz. He sounded interesting. He had just returned from China (business) and Israel (family). He had his own business in L.I.C. and, indeed, also liked to sail and ski. He was 52 and had just been separated after a 33-year marriage. He said he'd call next week. He called me at my NYC office on Monday. He was in the area and suggested meeting me in an hour for lunch. He knew what I looked like (as a marketing person, I had put my best foot forward - a photo taken by a professional photographer), but I didn't know what he looked like It was a very pleasant surprise. He was handsome, elegant and self-assured. In his dark blue suit, standing at the bar, I mistook him for the maitre d'.

But it was an instant dislike: another self-centered, narcissistic man. He talked only about himself-what he liked and what he wanted... But he was quite charming! I felt that we had not hit it off, I didn't expect to hear from him again and I truly didn't care. He called two days later and I found myself giving him a "second chance." After all, most

people are nervous on the first date!
The evening was great. He was warm
and interested and gave me a chance to
talk. It turned out that we knew a lot of
the same pople and had been to many
of the same places. We dated twice the
next week, three times the week after
that. And that was it! He discarded his
other 100+ responses from NY
magazine. We knew this was it!

But the going wasn't easy. We were two very strong-willed, independent people. After about 3 1/2 years, we split _up - "for good." So, once again, I answered an ad in NY Magazine. And once again, it was him!

Moshe and I are married almost three years, and have just bought, and gutted, a house together. We work hard at our relationship, because we know it was meant to be!

Dorene Horowitz Westchester, NY

Letters for this department should be addressed to: Personals Mailbox, New York Magazine, 2 Park Ave, New York, NY 10016. Please include u daytime phone number. Passionate Gardener—Seeks beautiful wildflower for endless summer. He's a tall, handsome, Jewish (914) professional, 40s, looking for a loving, intelligent, fun, fit woman, 30s, with inner/outer beauty, for forever. Note/phone/photo. 2341:9: The content of the

How To Marry A Millionaire—Be andorable, thin, petite, very successful Jewish woman without children, between 28-35, and take the time to respond to a good-looking, extremely successful self-made businessman with a high level of intelligence, charm and humor, who is real down-to-earth, unpretentious and looking for one funny and dynamic woman to marry, have a family with and share success with Photo, please, 2379 Explane.

Devoted Dad Needs Partner—42-yearold, divorced Jewish male who's a professional, secure, romantic guy. Be pretty, athletic, honest and sensitive woman needing family life. Photo. 2307 10: 27

Lively, Lovely, Leggy Writer—40something, Jewish, seeks tall, witty, successful, athletic man, 45-55, for fun and for keeps. Photo, please. 2300 T

Pretty, Blue-Eyed Jewish Lady—Warm smile, heart of gold, 40, thin, bright, affectionate and vivacious. Enjoys golf, skiing, long walks, travel and laughter. Seeks Jewish, handsome, successful, marriage-minded man with a sense of humor and integrity. Reply, photo/note/ phone, pleas. 2333 (8)

Handsome International—Businessman, looking for that special young lady, 22-30, to share candleight dinners, long walks on the beach, travel to faraway places, intimate conversations in romantic settlement of the state of the

Great Catch—So I'm told. NJ entrepreneur-turned CEO, 39, white male, 6', 180 lbs, good-looking, giving, caring, optimistic, sincere, funny, Sceks NJ/NY female co-pilot, 202-30s, sweet, smart and pretty - for travel, tennis, success, romance and mutual spoiling. Note/ photo/phone. 2271 18°2 m

Handsome, Successful, Jewish—6', trim, 51, seeks bright, slim, sincere, sensuous woman, 38-46. Let's meet - we may be great together. Photo. 2112 22

No White Trash Here!—Class act, very pretty and sexy, smart, athletic, slim, 59°, 54. Loves NYC, culture, laughing and most all pleasurable pursuits. Looking for a real man for real intimex, Be successful, strong and charismatic. No trailer home owners please. Photo/phone. 2186 [□].

One In 2.7 Million—Pretty woman.

educated, cultured, warm, fun - seeks same in a great guy, 60-75. 2334 € 27 Who's That Blond?—Did you see her? That one! She's 39, petite, Jewish, divorced, adorable. Interests are Broadway, beach, tennis, blading. Seeks successful Jewish man (37-48), ready for commitment, Photo. 2518 € 27

"Have it all" but missing a partner to share life's journey?

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Soul Mate To Share—Dim sum, caviar, Broadway, NYPD Blue, flea markets. Divorced [ewish woman, 44, attractive, warm, supportive, funny and... Seeks thoughful, sophisticated man for lasting relationship, 2177 [28]

Marriage-Minded, Single White Male-Police sergeant with Master's degree. Never married, 510°, muscular 185° lbs, brown hair, blue eyes, young-looking 39, with great sense of humor. Enjoys music, sports, TV. movies, long conversations. Seeks a stable, earing woman, 2535, looking for the right man. Photo, please. Pol6 060017, NYC 10506.

Blah Blah Ginger—Stunning, lewish, 34, 57°, professional female... blah blah blah... Bicycled across USA, windsurfs, art awards...blah blah. Integrity, eelectic, adventure, fun! Envisions family. Creative reply, phone and selfportrait. 2093 [e]

Simpsons, Cycling And Spontaneity— Let's enjoy that and more. Handsome, single lewish male. 32, funny, intelligent, with a heart of gold. Seeks Jewish female with similar qualities. Note. 2376 [8]

Jewish Millionaire—Unique, multifaceted wheeler/dealer, college grad, 55, 673°, 250, intelligent, ambitious, unconventional, self-made, street-smart - seeks sharp, sexy soul mate/playmate, best friend, 30-45. Photo. 2522 [*]

Great Daneing—Hiking, skiing and more...are what this pretty woman would like to share if you are an intelligent, professional, personal-growth-oriented male over 45. 2279 €.

Sincerely Yours—Single professional male, Jewish, 29, honest, caring, intelligent, funny, secking single professional female for candlelight dinners, best friend and lifelong partner. 2257 3-127

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Warm, Bright, Very Real-And together, nonsmoking professional woman with excellent sense of humor, seeks male counterpart, 40s-50s, for permanent relationship. I'm a slim, attractive Manhattanite, 49, who loves travel, the arts, crossword puzzles. 2336 [1]

Are You Looking For-That special man for a long-term commitment? Well, this single white Christian male, 31 years old, from Queens, is looking for that special lady. If you enjoy movies, dining out, sports, and just spending quiet times together, then I'm the man for you. I'm tired of the games, and am interested in settling down in the future. So send a letter, your phone number and a recent picture of vourself. All responses will be answered, 2296

Successful, Attractive Male-Seeks lady love. Millionaire entrepreneur seeks beautiful lady to spend time with and hopefully the rest of my life with. If you are between 28-45, attractive, like the bright lights, low lights or no lights, I am the gentleman for you. If you have children, that's fine too. There isn't anything that I wouldn't give or do for the woman I love. I can and am willing to make that special woman's dreams come true. Please be mine. A recent photo is a must. 2287 2

Warm, Well-Rounded-Attractive, 37year-old male - likes varied music, reading, working out, tennis, wry sense of humor - seeks female partner: smart, open, upbeat, athletic, to share in the mundane and sublime 2308 [+]

I'm A 55-Year-Old Woman-Looking for a man who enjoys life and what it has to offer. Must be financially secure and have a great outlook. Photo/note. 2401 💌

Pretty Woman Lawyer-32, 5'7 lewish, warm, friendly, down-to-earth, seeks good-looking, well-educated professional man, MD/ID/MBA/etc., 32-39, to share friendship and romance. Photo/ phone, please. 2313

Answer My Ad-Be a Jewish man, over 5'7', 48-55, cultured, communicative, professional sense of humor Photo 2042 [1] Silence Is Golden-lewish male, 40,

6'1", 170, NYC, marriage-minded. 2295 . "Venus Beauty", Cultured, Refined-

41, thin, fun, kind, good cook, 2408

Attention Jewish Mothers:-Enter your daughter's name in the most interesting lottery of the year. The winner will receive a very successful, handsome Jewish man, 50, with a myriad of interests. He is

ready for his soul mate and a lasting relationship. Send me your daughter's photo and telephone number. Hint: she should be attractive, intelligent, outgoing, kind, and between 35-45. There will only be one winner. 2378 :: Song Of Solomon-lewish man, 37,

PhD, accomplished professional, attractive, romantie, passion for life, spontaneous, thoughtful, very down-to-earth, good sense of humor. Both spiritual and sensual and see no contradiction. Would like to meet a black woman of substance (Jewish or willing to consider), refined, sensitive, intelligent...for a love worthy of such poetry. 2353 T

Honesty:—Hispanic male, 37, 5'6", seeks single female, Catholic, for a serious relationship, POB 399, NY 11369

Seeking Special Someone-27-year-old. single lewish male, handsome, 6'I". athletic, fun and caring MD - seeks intelligent and attractive female who is athletic and seeks special someone to share all the adventures life has to offer. Letter/photo, please. 2102 1

Bridge Player Wanted-Have no partner for bridge or life. Desire a 60ish male player. I'm game! 2326 1 2

Writer In Arts-Adventurous, secure, kind, solid good looks, High-profile day job. Harvard, 40s. Desires enduring company of lithe, beguiling, kindred woman under 40. Note/photo. 2289 💌

Handsome, Semi-Retired Attorney-Blue eyes, slim, 58, 5'7", Jewish (you need not be), bright, open, warm, sensitive, giving, spontaneous, curious and financially secure. Interests are the arts, sailing, cycling, travel. Would like to meet a lady (any city) with same interests and qualities. who is financially secure, with time to relax and travel, is 37-50, refined, good tastes, educated, integrity, sensuous, fun, affectionate, very pretty, nice figure, who wants a good friend and a permanent relationship, Note/recent photo, 8620 @

Are You The One?-If not, answer for your "I can't believe she's single" friend/ sister. Handsome, confident and funny lewish man, 29, 5'10", seeks a 22-29, lewish woman who is bright, cute, athletic and under 5'7". Note/photo. 2275 [*]

Single lewish Male-Born in Poland, 60s, 5'4", slim, educated, working, nonsmoker, cultured, worldly, Manhattan -seeks slim lewish female, similar background, nonsmoker, 50s-early 60s. 2262 181

Sad. Sensitive MD-Wry. handsome. very Jewish male, 33, seeks tall, dark, earthy, educated Jewess, 35-45. 2291 To

Gifted Renaissance Man-Fntrepreneurial life style, in the arts, 50s, tall, appealing, healthy, fine shape, playful, sane, supportive, gentle. Seeking very bright, intuitive, 35-45 female with evolved aesthetic sensibility, who takes care of her mind and body. Nonsmoker. 2190 E

Wanted: Ordinary Guy-You are 50ish. fun, funny, loving, kind, principled, playful, loyal, a family man, widowed/ divorced. I'm the high-school sweetheart you can't forget - blond, blue eyes, slim, petite. Please write. Photo. 2033 🖭

Rare, Sensitive, Loving, Caring-Finelooking, divorced Jewish male, mid 50s (looks younger), professional, with great sense of humor. Not afraid of commitment. Seeking low-mid 40s, slim LI lady who has desire and time to share. 2332 .

Well-Groomed, Cultivated-Iconoclastic, lean, tall male, 47, seeks woma personable, polished, politie, Pollyannish, pragmatist, progressive. No bar. 2316 E Unusual Woman-Attractive, bright,

blond, slim Wall Street professional seeks unusual man, 45-55, for the usual: friendship, companionship, love. 2312 T

SEND A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS New York Magazine, Box # New York, New York 10163-4600

P.O. Box 4600

Our Friends Would Introduce Us-Me: successful trial lawyer, 32, 6'2", 180 Jewish, curly brown hair, hazel eyes, good shape - and my mother is not the only person who thinks I'm handsome. You: smart, funny, active, pretty Jewish pro-fessional, 25-32, whose friends would never believe she reads personals, 2259 [*]

Are You Ready For-Love, laughs and commitment? I'm a financially secure (37, 5'5", nonreligious lewish) female, Are you a confident white male of substance who desires to share and enjoy the finer things in life with a bright, attractive, caring woman? POB 637, Bronxville, NY 10708

Widow, White, Christian-Wishes to meet interesting widower, age 65 and up. Widow writing book on political economy, needs someone to share subject. 2034 🖭

Ruggedly Attractive-6'2", single white male, nonsmoker, 42, with a heart of gold, looking for his lady love, single female, nonsmoker, attractive, mid 30s. If you love moonlight walks on the beach, being adventurous, enjoy discovering new horizons, then make our dreams come true. Note/phone/photo for reply. 2354 18

Muse-Sexy, spirited woman, 41, consultant/poet, excited by books and music, exotic travel, autumn hikes, activism and you: ardent, witty man of letters, adventurous at work/play, similarly inspired to love with compassion. Children/animals, too. 2288

Not Tall Or Rich-But genuinely nice. fit, marriage-minded, Jewish MD, 42, 5'7", 145 lbs, who enjoys movies, reading, WOXR, jogging and theater, seeks pretty, smart, unpretentious, unencumbered, slender professional woman, 28-36. Photo and phone please. 2013 To

Outdoorsy Man-48, writer and wilderness guide, tall and thin, grey-bearded, nice-looking, warm, eco-concerned, seeks attractive, self-aware, loving, spiritual woman who's passionate about nature, for lasting relationship. Photo, please. 2347 @

SI's Best-This 5'7", 40-year-old woman is attractive, intelligent, friendly, nonsmoking - seeking man over 6', with similar attributes, for friendship and possible romance. 2375 🗷 🏗

Maybe For You?-Some say: nice guy, handsome, great catch, great job! But I'll leave that for you to decide. This younglooking professional is 5'7", with black hair and brown eyes, in his 40s, who is honest, caring, giving, sincere and physically fit, who enjoys movies, traveling, music, working out, dining, great wine, sports cars and Harleys. Searching for a woman who's pretty, sensuous, refined and athletic, with similar likes and qualities. Preferably from 30 to 37. Photo and note please 8886 (*)

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Upper West Sider—Marathoner, attractive, 30s, Jewish, warm, fun, seeks companion to go through life's adventures with. Note/photo appreciated. 2255 ☑ ☎

Elegant, Jewish Esq.—Warm, witty, compassionate, cultured, model looks, slender, curvy, 32. Into classical music, sking, riding, reading, fine dining/travel. Seeks mature, marriage-minded, menschy Jewish man, heart of gold, 31-42, traditional, polished, funny, sensitive, good-natured, open, romantic, successful. 2368 ≅

Single Jewish Female—32, loves new music and movies, Howard Stern, canoeing. Seeks Jewish man with sense of humor. Photo/letter. 2352 ™

Attractive, Feminine—42-year-old international banker. Passions include travel, music, dancing and good friends. Seeks accomplished, emotionally available male, late 30s-early 50s, for a shared life. Only those seriously interested in establishing a mature, long-term relationship, please respond with note and phone. 2407 1:21

For The Best Dad In The World—Mine. Son seeks woman for shy father, 50s, retired iv yMD, financially secure, Jewish, strong family - but in love he's alone. Someone for him to share many ravels, computers, plays, history and humor. He's a caring man who I love dearly. So will you. 2956 5 2

Handsome, Articulate Professional— PhD, 38, athletic, genuinely warm, Jewish. Seeks slim, pretty, intellectually curious woman, 27-38. Photo please. 2264 ☑ ☎ Seeking Beautiful Asian-Americanwith super intelligence, accomplishments and grape intelligence, accomplishments and grape intelligence accomplishments and popully more. I am athletic, by, investment banker who loves outdoors and cultural events. Blond, 6: 170 lbs. 33, good-looking, very stable, lots of friends, good-looking, very stable, lots of friends, distinguished family, a "good catch." I date regularly but waiting for "perfect" match. Letter/phone/photo (sesential). 2282 [5]

Beautiful Eurasian-Amerlean—Living in France - 41, 599, 140 Ba, nonsmoker, recently divorced, with 3-year-old son, Secks 40-50-year-old, tall, handsome, funny, sexy, affectionate, intelligent, very successful man who is sure of himself, has lots of passion(s), and is seriously capable of building a life and family with someone he loves. Easily capable of traveling to Pairs will help, Note/photo, 2338 [5]

Rare Gem—Pretty, professional lady, 38, into sports, the arts - seeks 40-plus man who wants trust, respect, love leading to marriage, Note/photo, 2310 ☑

Radiant, Very Pretty, Slender—Single lewish female. Great smile, eyes to match. Successful professional, Vracious, funny, compassionate. Likes skiing, Aspen, tennis, theater, dwing, reading. Easygoing, has integfity, confidence. Secking intelligent, successful, single, divorced, Jewish white male, 35-49. Must be comfortable with self, excited about life, and ready for relationship with intriguing, dynamic lady. 2294 15: 28

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Let's Do Luneh!—Attractive, 32, lewish ad exec who looks great in jeans, seeks handsome, down-to-earth man who has his act together. Photo. 2355 [25]

Spirited, Radiant Beauty—5'3", in healing arts, sparkling wit, dancer, ready for alchemy with happy, healthy, metaphysical gentleman of pure heart, 40-55. 8994 ☑

Awesome—Single white female, med student, 30. Seeks professional man/student, 28-35, 5'8" plus. Photo a must. 2387 [5]

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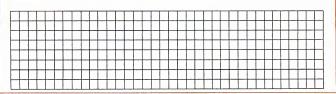
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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 803

BY MARY ANN MADDEN

Near-Death Experience of a Centerfold

Let's Make Up and Kiss: The Lisa Marie and Michael Story

They Call Me the lackal

Above, made-for-television movies. Competitors are invited to invent one title, please.

Results of Competition 800, in which you were asked for "What I Did on My Summer Vacation," by a well-known person of fietion or fact.

Report: We enjoyed inferring rather than being told whose vacations we read about which. And you know, there is so little that is humorous in current murder trials. Well. of course you know. You chose to rarefy politicians, stars of film and talk show, also humorists. Writers of the past. Present-day journalists. Plus Rush Limbaugh and Howard Stern. For no reason, Marilyn Quayle. The "easy to imitate" styles of Nash, Hemingway, Don Imus, Shakespeare, Poe, Dorothy Parker, Chaucer, Garrison Keillor, and Confucius. The Letterman List.

Well, you see what it is like here. Our summer was much the same. Life's gaudy tapestry. Its vulgar pageant. You know. The usual. Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

I made a movie with my brother Billy. I made a movie with my brother Steve. I made a movie with my brother Danny. Billy, Steve, and I made a movie. Then, Danny, Billy, and I made a movie. They'll all be released around Christmas. . . . Oh, yeah, I bought a town for Kim

Gary Levine, N.Y.C.

My two cents: A pienie without corn on the cob and watermelon is like Thanksgiving dinner without stuffing and cranberry sauce. I'd rather watch summer reruns of Sein-

feld than new episodes of anything else. ...I'm all man, believe me, but I still can't resist pink lemonade. . . . When it comes to straw-hat theater fare, you can't beat Neil Si-mon, my friend. . . . Don't you just hate mosquitoes? . . . Flip-flop sandals are still the best beach footwear.... Place a Tom Clancy book in my hands during vacation and it's "Earth to Larry" until I finish the last page.

Bob Walser, Minneapolis, Minn.

What's so terrible about staying in the city on a weekend in the summer anyway? I like sleeping late in my own bed, I like eating lunch at the Boathouse, I like taking strolls through SoHo street fairs. The beach makes me anxious. And I have skin cancer. Well, maybe not cancer but definitely a clump of cells that could be something. Ruth Metzger, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

I am seduced away, away from the unconciousness of Euro-foodspeak, cilantro and arugula, Gauloises and clove. The quintessential mashed potato. I see a chaise longue, thick cotton towels, a lapping wisp of breeze juxtaposed against a welcome sting of salt. An undulating flurry of baby dune grass. Sighs from me, and from my companion, the Sybaritie Beachcomber, I tuck sunscreen into my straw bag. The sea and the air. Yes, this is comfort food.

Kristin Hartley Leithiser, Old Town, Me.

When that the Sommer, with its heat unkvnde. The joys of Sprynge hath dryvven from the

minde And Sweate bathes Everyman and Eache, Then longen Folk to go to lones's Beach. Where bumper à bumper the smalle cars

waite On roades known to uss as Southerne State, And I, unto my kin, say, "Let's na go, But staven home and rente video.

Sheila B. Blume, M.D. Savville, N.Y. also prize to: Patricia O. Simmons. Louisville, Ky.

When I first heard "vacation," I figured we'd go to Martha's Vineyard, but I changed my mind, as we did that last year. Next I thought maybe Cape Cod, but I decided against it: then someone convinced me the Hamptons was the best course of action. After we packed up for there, I changed my mind and we went to Martha's Vineyard. Anna Lambiase, Brooklyn

And Honorable Mention to:

Respectfully submitted for your approval. Case in point: July 1954, a time when a person who is employed by a TV network can relax, not work, and be paid, have his cake and eat it, too, as it were. My spot is a special place; there is a bill stamped PAID IN FULL filed under "S" for summer, in the bottomless regions of the Vacation Zone.

Steve Walsh, Denville, N.I.

I didn't really have a vacation. I spent my summer, as I have much of this transitional period of my life, in close quarters with a group of people of, well, let us say, different types. In any case, only little people take vacations

Boo Blume, Savville, N.Y.

Mother and I redecorated the house this summer, and we remodeled our motel: new bathroom fixtures, bathtubs, shower heads, etc. We're hoping for more guests (overnighters) this fall. I continued with my taxidermy, and it turned out to come in handy. Tom Convery, Westminster, S.C.

How Naney and I Spent My Summer Vaca-

tion: Well . . . I don't remember. Bill O'Brien, Floral Park, N.Y.

I wandered far from the Madden crowd, Unliterate, unprejudiced, unproud, Watched Court TV, felt madly gaseous, Penned a poem Ogden Nasheous. . . , Lizzie Borden had no ax: got acquitted on the facts. Tonya blamed her coterie. Their bumble made her cop a plea. The Bobbitt babe? She battered back: Her jury said she'd carned one whack. (The kid in Singapore got four; Opinion split on less or more.) Brothers Menendez mendacious making matricide splendacious. Fall may be still more Gore-geous: Y'all come. Bring back the Borgias. C. C. Movnihan, Loudonville, N.Y.

No summer it seemed just a day not a season when I couldn't think of anything but the

Bloom is gone. . . . Jim Czajka, N.Y.C.

sp. ment.: Ruth Migdal, N.Y.C.

How I spent my summer vacation. Got some sun. Wrote some tunes. Fired Faye. Got some sun. Thought about firing Glenn. Got some sun. Fired chauffeur because I couldn't fire Glenn, Got some sun, Fired Patti again, just to be sure. Got some sun.

Larry Laiken, N.Y.C.

Well, we, like, caught a wave, met some California girls, got around, and had fun, fun,

Ruby Dempsey, N.Y.C.

There's no place for decent people to vacation. Not Europe because-I don't make this up, folks-the poorest people in America are better off than the mainstream families of Europe. But America isn't what it used to be, and what a lot of people wish it still

Iudith Disla, N.Y.C.

Went to Cuba, Fished, Swam, Wrote, Drank. It was good.

Edwin P. Rapport, Shaker Heights, Ohio Luxurious resorts from St. Maarten to St.

Elsewhere and in private palaces from Palm Beach to the Côte d'Azur, but for a special summer this year I chose something really different. Nothing less than a raunchy disco fling. Champagne wishes, caviar dreams.

Lenn Curley, San Francisco, Calif.

Once upon a summer's evening./ While I wandered, pondered, grieving,/ As I tripped upon a whiskey/ Bottle stranded on the shore;// Hearing then the bottle tinkling,/ Having scarcely then an inkling/ Of what was about to happen/ That transfixed me evermore.// Noticed then a crow-a



NEW YORK'S WINNING TICKET

This issue represents the best New York has to offer for fall. NEW YORK Magazine thanks everyone who entered our Fall Preview contest. We are pleased to announce the following prize-winning numbers:

GRAND PRIZE

A weekend for two at the Norwich Inn & Spa: #501

RUNNER-UP PRIZES

Two theater tickets to the performance of your choice: #468 \$25 gift certificate to Tower Records/Video: #52

Brunch for four (\$100 gift certificate) to the restaurant of your choice: #5

\$25 gift certificate to Barnes & Noble Bookstores: #484

If the number you were assigned matches one of those listed above, call your NEW YORK Magazine sales representative immediately to receive your Fall Preview prize.

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blackbird napping/ Napping on this barren shore. "Tis a seagull—dark," I mut-tered,/ "Smirched by some oil slick before."// Ah. distinctly I remember it was early in September/ Last of many days I'd ambled thereupon the shore.// Help I sought for me a smidgen./ All I'd found was one dead pigeon. Quoth the raven: "Baltimore."

Les Greenblatt, Washington, D.C.

You want to know what I did on my vacation? I don't think so, I pulled a muscle in my leg and my chest hurts. Shut up

similarly: Martin Blume, Sayville, N.Y.: John Blumenthal, Rve, N.Y.

Talk about a heinous summer. For weeks, we argued constantly about my going to Woodstock. I told my parents-look, I'm 14. I'm not a child anymore. I can take care of myself. If you wanna go sit in mud and wear daisies in your hair and drink acidspiked Gatorade, go ahead, but I'm not going. I'll stay home and feed Socks. I'll be fine. No way, they said. Like I'd have keg parties in the White House! So back we went to Martha's Fishbowl, I got outdoors. like, twice the entire time. Awesome vacation ... not. Kim Brigham, Lincoln, Mass.

i large blanket

1 radio snacks

> sodas several summer reads

suntan oil

Peeled off outer layers of clothing. Coated skin with suntan oil. Stuffed with snacks and sodas. Added music to taste. Spread out on blanket with summer reads. Baked several weeks at 95°, dipping occasionally in salt water, until nicely browned.

Scott Porter, Madison, N.I.

It was a satisfactory post-solstice time frame for the family. We disported in our basement recreational sector. We traveled in our fossil-fueled vehicle to the popular hot-dirt region at the sea's perimeter, where we reclined on bathroom linens and perused wood-pulp-derived ficitonal text-entertainments. (Regrettably, I sustained a painful solar-scorch, owing to my having neglected to apply ray-block emollient to my cone.)

Terry Zheutlin, Chicago, Ill.

My vacation? You're kidding, right? Now, Taylor's agoraphobic-she absolutely refuses to leave her room! Her therapist says it's a phase. Mark says I'm too permissive, but how he'd know is beyond me. Mother blames guess who? She says I'm too controlling. Too controlling? Taylor won't let anyone but me walk through her door! Exactly who is controlling whom? Assuming that she tires of this game-playing in my lifetime, I'm heading straight for Barbados.

Barba-Del Campbell, Allentown, Pa.

on Rules: TYPEWRITTEN POSTCARDS IF POSSI-BLE, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 803, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by September 16. Editor's decisions are final, and all entries become the property of New York. First-prize winners will receive two-year subscriptions to New York, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 31 issue. Out-of-town postmarks are given three days' grace.

Late Hit

Enjoying a final Hamptons sojourn with her hipster dad and colleague, Sandy, super-publicist Sydney Flacco has an encounter with the conscience of our desperate, depraved nineties.



'SUNDAY TIMES' OF LONDON CROSSWORD

Acence

- Put off having nice desk
- renovated, (8) The idea is to appear husky. (6)
- Calls about permit to fit locks. (8) ŧά A woman must take care, (8) Following directions, some put back catch. (6)
- Picadors getting routed— scattered. (8)
- Still flying! (8) Result of being in a tight 16 situation? (8)
- Act in a less orderly way and cause confusion. (8) Warm clothing for the
- steenlechaser (6) Criminal making dope doubly
- popular. (8) Diets are varied as it becomes cooler (8)
- One great scientist in need is one too many. (6) An individual of some
- conviction. (8)

- The treatment of those persons divided by strike. (7)
- A building worker's application requiring translation. (9) Committed to the paper, being
- 26. (6) When people are hurt he could well give them a lift. (9-6)
- Keep making jam. (8) Take down about a hundred left
- for show. (5)
- 7 Board involved in a rent rrangement. (7)
- Dealing with a heel in charge and taking no nonsense. (9)
- Article on 2 giving rise to animosity, (8)
- A fat neighbour. (7) The peak is over, and that's a
- blessing! (7) 20 The prodigal used to be the
- heartless revolutionary leader. (6) 22 Reaps damaged foodstuff. (5)

39 Skin-cream sources

43 Units for 29-Down

partygoer 45 Utility consumption 46 Gone from the job

market: abbr.

48 Edmond ----, the

50 Heavily decorated 51 Sail off course

60 Dixie govt., once 61 Coll. in Nashville

54 Judy Holliday's Oscar

Count of Monte Cristo

44 "Wonderland"

42 Martinique's volcano

40 Darn

'LATER THAN YOU THINK': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

- One of the Musketeers 7 Gypsies, e.g. 13 Not invited
- 21 T. E. Lawrence's purlieu
- 22 Do art repair 23 A latecomer
- 26 Dry run 27 Part of H.R.H.
- 28 Los Angeles hoopster 29 Bower flower 32 Memorandum
- 35 Provide weapons 37 Islamic leader
- 41 Abbrs, on compasses 42 Macadamize
- 43 Physicians' org. 44 Halo
- 47 Comply 49 Coppola's Vietnam epic 52 M-G-M's lion
- 53 Priest's vestment 55 Makes a faux pas
- 56 What the suspicious
- smell
- 57 A Beatty 58 Twenty hundredweight 59 Geologic epoch 61 Branchling
- 62 Balaam's beast
- 63 Graybeards
- 65 Nile serpents 67 Fido's restraint 69 Rajah's Mrs.
- 70 Condé of publishing
- 72 Rev up the work pace 74 Confined to a pigpen
- 77 Map within a map 79 Building-toy trade
- name
- 81 Manner of speaking
- 83 Actor's rep. 84 Whig's opponent 86 Smallest Great Lake 88 Top of Guido's scale
- 89 Alphabet sequence 90 Carcass 91 Affectedly aesthetic
- 92 Cockney call for aid 93 Michael lackson album of 1987 94 Tennessee Williams
- drama 98 Author lones (now
- Baraka), et al. 100 Bitsy

101 Abbr. in Dublin DOWN 102 Trees in an O'Neill title

- 104 Brontë heroine 105 Ukr. and Lith., formerly 106 Chiang — -she 107 East of the Urals --shek
- 108 U.S. weather satellite 109 More than plump
- 113 Rival of NBC 115 Heir's interest
- 118 Unlucky day 127 Torturers' inflictions 128 Used up the supply 129 Again!
- 130 Botanical places 131 Region near Trieste
 - Crue, rock group

1 Palindromic name

- 2 Leibman or Howard Plural of is Like Hammett's falcon
- 5 French notion 6 U.K. coins, familiarly 7 Bert Bobbsey's twin
- 8 Granada gold 9 Papier- — 10 Equal to the task
- 11 Scenic scale models 12 Anatomical pouch 13 Bear of the skies
- 14 Most of a giraffe 15 Memorable netman

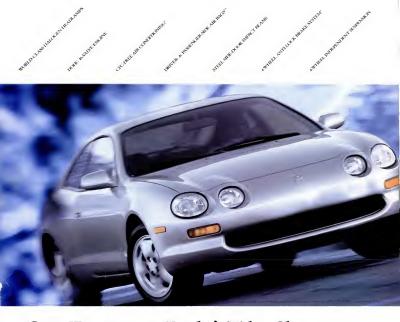
16 Building levels 17 — Nidre, Yom

- Kippur prayer 18 Lib cause - Bingle (Crosby)
- 24 Lab heater 25 Airline to Amsterdam
- 30 Famed Seminole 31 Theater critic
- 34 Papoose's 36 "Too-Ra-I Too-Ra-Loo-Ra-
- 1.00- --38 Neil Simon's

- 29 He has lots to offer
- 33 Caesar's eggs
- vaudcvillians, with
 - - 62 Lassie's colleague 64 Forwarded 66 On the double! 68 On an incline 71 Foxy

film

- 73 Attraction at Bath
- 75 Filled pastries 76 Earth's low point 78 Certain jackets
- 80 Songdom's Eydie 82 Little brooks 83 Feverish chills 85 Rembrandt's last name
- 87 Tots 89 Waller of jazz
- 90 NYC subway line 91 - Croesus 95 III-founded
- 96 Prefix for gram or meter 97 Yalie 99 Send back to Washington
- 103 Bryn -106 Locksmith's product 107 "
- ---- me, give me liberty . . ."
 110 Kin of Camembert
- 111 Chez Eve 112 Verbal impudence
- 114 Stooped 116 Gossip-column tidbit 117 Carson's successor
- 118 Lose tautness 119 Karim of the Khans
- 120 Rocky hill 121 Numerical prefix 122 Pierre's affirmative
- 123 Actress Hagen 124 Lon of Cambodia 125 Three in Italy 126 Word from Willie Mays



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